

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1537.

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FOURPENCE  
Stamped Edition, 5d.

**KING'S COLLEGE, LONDON.—INSTRUCTION IN PHOTOGRAPHY.**—Mr. HARDWICH has a Class every Morning for INSTRUCTION in the SCIENTIFIC PRINCIPLES of PHOTOGRAPHY, illustrated by Practical Demonstrations in the Art.  
For a Prospectus apply to J. W. CUNNINGHAM, Esq., N. W. JELF, D.D., Principal.

**KING'S COLLEGE, LONDON.—The Office of LECTURER in CLASSICAL LITERATURE** being vacant, the Council are ready to receive APPLICATIONS from Gentlemen desiring of offering themselves for the appointment. For further particulars apply to  
J. W. CUNNINGHAM, Secretary.

**UNIVERSITY COLLEGE, LONDON.—PRACTICAL PHYSIOLOGY AND HISTOLOGY,** by GEORGE HABLEY, M.D. F.R.S.—This Course will consist of a Series of Microscopic Demonstrations of the Textures and Fluids of the Body, and of Demonstrations in Experimental Physiology. The Student will be instructed practically in the methods employed in Anatomical and Physiological Investigation. The Demonstrations will begin on Friday, May 1, at Three o'clock, and be continued daily, at the same hour, except Saturdays, during the Summer Term. Fee 2s.  
WILLIAM JENNER, M.D., Dean of the Faculty of Medicine.  
CHARLES G. ATKINSON, Secretary.

**UNIVERSITY OF LONDON.—MATRICULATION EXAMINATION, 1857.**—A Class for reading the subjects required at this Examination will, by permission of the Council, meet in University College, April 21. For further particulars apply to N. TRAVERS, Esq., University College. Early application is desirable from students requiring advice as to their preliminary studies.

**ROYAL BOTANIC SOCIETY, REGENT'S PARK.**  
The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT this season will be held on WEDNESDAY, May 20, THURSDAY, June 1, and WEDNESDAY, July 1. Tickets of Admission are now being issued, and may be obtained at the Gardens by orders from Fellows or Members of the Society. Price, on or before Saturday, May 24, after that date, 5s.; and on the days of the Exhibition, 7s. 6d. each. A new arrangement of the Fruit will be adopted.

**ETHNOLOGICAL SOCIETY.**—The Library of the Society having been newly arranged, will be open to the Fellows every day during April, May and June, from 12 o'clock till 4. Gentlemen desiring of being admitted Fellows may receive particulars on addressing themselves to the Honorary Secretary, at the Room, No. 25, Newman-street, Oxford-street.  
The subject for the next Meeting, to be held on the 15th April, will be The Druses of Lebanon, by A. AMERY, Esq. Chair to be taken at half-past eight precisely.

**ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street.**—The WEEKLY EVENING MEETINGS of the Members of the Royal Institution will be resumed on FRIDAY, the 11th inst., at half-past eight o'clock. The following Courses will be delivered after Easter:—Eight Lectures, by JAMES PHILIP LAIGAIT, Esq. LL.D., on ITALIAN LITERATURE, commencing the 1st of April. Eight Lectures, by FRANKLAND, F.R.S., on SOUND AND SOME ASSOCIATED PHENOMENA, on THURSDAYS, commencing the 1st of April. Seven Lectures, by E. FRANKLAND, F.R.S., on THE RELATIONS OF CHEMISTRY TO GRAPHIC AND PLASTIC ART, on SATURDAYS, commencing the 15th of April. The above Lectures will be at Three o'clock on the Museum Terms, One Guinea for each Course; or Two Guineas for all the Courses.  
JOHN BARLOW, M.A. V.P. & Sec. R.I.

**LONDON INSTITUTION, April 8th, 1857.**—NOTICE is hereby given, that the CONVERSATION announced to take place on 1st inst. is POSTPONED until Tuesday, the 22nd instant, when U.S. will deliver a Lecture "On the Aquarium."  
By order, F. E. GREENAWAY, Assist. Sec.

**MICROSCOPE AND ANATOMICAL MANIPULATION.**—Summer Course of TWELVE PRACTICAL DEMONSTRATIONS, by Dr. LIONEL BEALE, Professor of Physiology and General and Morbid Anatomy in King's College, and Physician to King's College Hospital. Fee 2s. 6d. Gentlemen desiring of attending are requested to send in their names before May 1. A Syllabus may be obtained by applying at Dr. BEALE'S private Laboratory, 37, Carey-street, W.C.

**PRINCIPAL A. J. SCOTT, A.M., of Owens College, Manchester,** will deliver TWO LECTURES on the AGE of DANTE, in the Theatre of the Marylebone Institution, Edwardestreet, Portman-square, on the Afternoons of Friday, the 17th, and Tuesday, the 21st of April, at Three o'clock. Tickets for the Two Lectures, 5s.; Reserved Seats, 5s.; may be obtained at the Library of the Institution.

**LECTURES TO WORKING MEN.**—Being the Third of these Courses for the present Session, at the Museum of Practical Science, Jermyn-street, Six Lectures on APPLIED MECHANICS, by ROBERT WILLIS, M.A. F.R.S., to be commenced on Monday, the 20th of April, at 8 p.m. Tickets may be obtained by Miss Nightingale will receive the amount subscribed as a record of "national gratitude," and to enable her to establish an Institution for the Training, Sustenance, and Protection of Nurses and Hospital Attendants.  
It is, therefore, respectfully requested that all outstanding subscriptions be forwarded to the Honorary Secretaries; and that local Secretaries will be pleased to make up their accounts, in order that they may be properly acknowledged and recorded.  
SIDNEY HERBERT, Honorary Sec.  
S. C. HALL, Honorary Sec.

**THE NIGHTINGALE FUND.**—It is intended to Close the Fund during the first week in May, and to lay a detailed Report of Proceedings before the Public, when the Trustees appointed by Miss Nightingale will receive the amount subscribed as a record of "national gratitude," and to enable her to establish an Institution for the Training, Sustenance, and Protection of Nurses and Hospital Attendants.  
It is, therefore, respectfully requested that all outstanding subscriptions be forwarded to the Honorary Secretaries; and that local Secretaries will be pleased to make up their accounts, in order that they may be properly acknowledged and recorded.  
SIDNEY HERBERT, Honorary Sec.  
S. C. HALL, Honorary Sec.

Office of the Nightingale Fund,  
5, Parliament-street, Westminster.

"The yearly course that brings this day about  
Shall never see it but a holiday."

**THE THIRTY-THIRD ANNIVERSARY DINNER of the ROYAL SHAKSPEREAN CLUB,** in commemoration of the Birthday of the "Bard of Avon," will be held at the Town Hall, Stratford-upon-Avon, on Thursday, the 3rd of April, 1857.

Dinner on the Table at Five o'clock.—Tickets, Dinner and Dessert, 6s. each, may be obtained of Mr. E. ADAMS or Mr. WOODVATT, Booksellers, Stratford-upon-Avon.—An early application for Tickets is particularly requested.

**MEMORIAL CHURCH at CONSTANTINOPLE.**—The EXHIBITION of the several DESIGNS is open to the Public, FREE OF CHARGE, at KING'S COLLEGE, STRAND, from 9 A.M. till dusk.

**SCHOLARSHIP EXAMINATION.**—MARSHALL'S CHARITY, SOUTHWARK.—NOTICE is HEREBY GIVEN that an EXAMINATION will be held at No. 9, King-street, Southwark, on Saturday, the 6th day of June next, at Eleven o'clock in the forenoon, with a view to the selection of an Exhibitor, for a Scholarship of 50l. per annum, for a period of four years, in either of the Universities of Oxford or Cambridge, pursuant to the Trusts of the Will of John Marshall, late of the Borough of Southwark, in the County of Surrey, Gentleman, deceased, and the provisions of "Marshall's Charity Act, 1855." And Notice is hereby given, that the following are the Parties eligible for such Exhibition, and in the following order of priority, that is to say:—

1. Children who are natives of the Old Borough of Southwark, or of the Parish of Christchurch, or of the Liberty of the Clink, and who shall be attending the Grammar School of St. Saviour, in the Borough of Southwark.
2. All natives of the said Old Borough, Parish or Liberty, educated at the Free Grammar School of St. Olave and St. John, in the said Borough of Southwark.
3. Natives of the said Borough, Parish or Liberty, who were educated, not being less than 16, or more than 15 years of age, at the time of such competition, in the Grammar School of St. Saviour, where they were born.
4. Scholars attending the said Grammar School of St. Olave and St. John, who were so born.

All persons desirous of becoming Candidates for the above Scholarship will be required to send in their names and qualifications to the Clerk of the Charity on or before Saturday, the 5th day of May next.

Dated this 8th day of April, 1857.  
FERNAND GRUT,  
Clerk to the Trustees of the Charity of John Marshall, deceased,  
9, King-street, Southwark.

**FORTIFICATION, MILITARY DRAWING and LANDSCAPE PAINTING.**—A Gentleman many years engaged in teaching the above branches, whose Pupils have taken the higher honours at the Military Colleges of Woolwich and Aldershot, has, by recent arrangements, a portion of time disengaged.—Address J. F. Mr. Gurner's Library, Drompton-row.

**NAVIGATION SCHOOL,** under the Direction of the Board of Trade. Separate CLASSES for MASTERS and MATES in the Merchant Service, at 6s. per Week, and for SEAMEN, at 6d. per Week, meet daily at the Sailors' Home, Well-street, London. Apprentices admitted free. Application to be made at the Sailors' Home.

**THE GOVERNESSES' INSTITUTION, 34, Tottenham-court-road.**—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and EXPERTS, in the various branches of Education. Pupils introduced in England, France, and Germany. No charge to Principals.

**THE GRANGE, UPPER NORWOOD.**—SCHOOL for YOUNG BOYS.—Easter Term will commence on Thursday, April 23rd.

**BRIGHTON COLLEGE.**—The EASTER VACATION commences on Wednesday, April 8th, and terminates on Saturday, April 12th, when the Boarders will return to their houses by Nine p.m.: No Student will be allowed to be absent after that hour without special leave from the Principal. The Studies of the College will commence on Monday, the 30th, at Nine a.m., when new Students will be admitted.

JOHN GRIFFITH, Principal.

**LADIES' COLLEGE, 47, Bedford-square.**—The EASTER TERM will begin on MONDAY, April 20, under the following Professors:—

- Rev. J. Barnes, M.A. Oxon.—Biblical Literature, Latin.
- Thos. Spencer Baynes, LL.B.—English Language & Literature.
- S. C. Cary, Esq.—Drawing.
- Richard Gull, Esq. F.R.S.—Reading Aloud.
- James Heath, Esq. B.A. Lond.—Ancient History.
- A. Helman, Ph.D.—German Language and Literature.
- M. Hullah, Esq.—Vocal Music, Harmony.
- (Vacant)—Natural History.
- Gottfried Kinkel, Ph.D.—History of Fine Art, Geography.
- Rev. Walter Mitchell, M.A. Cantab.—Mathematics, Natural Philosophy.
- Mons. Adolphe Ragon—French Language and Literature.
- (Vacant)—Modern History.
- Signor Ignazio Valletta—Italian Language and Literature.

The SCHOOL for YOUNG PUPILS will re-open on the same day.  
Prospectuses may be obtained at the College.  
J. MARTINEAU, Hon. Sec.

**LADIES' COLLEGE, 47, Bedford-square.**—The Rev. WALTER MITCHELL, M.A., will give a Course of TEN LECTURES on the Science of AERONAUTICS, considered historically, the visible Phenomena of the Celestial Bodies being described in the order of their discovery, with the various hypotheses which have been invented to account for them.

To commence on Saturday, April 23rd, at 8 p.m., and to be continued on each succeeding Saturday at the same hour.  
The opening Lecture free to Ladies and Gentlemen.  
One Guinea the Course.  
J. MARTINEAU, Hon. Sec.

**MISS THOMAS, 9, Devonshire-street, Port-land-place, London,** continues to receive Pupils attending Queen's College, Harley-street, London, as well as Young Ladies desirous of taking Lessons from London Professors.

**FRENCH.**—17, King William-street, City.—Mons. M. de BEAUVOISIN'S CLASS ROOMS.  
\* Prospectuses sent on application.

**CLASSES for FRENCH CONVERSATION** on Monthly Terms, by R. DE MENACHO, from Paris. Conversation with Beginners, or in the First Lessons. 4, Chancery-place, St. Pancras-road. Schools attended on the usual terms.

**GERMAN, French, Italian.**—Dr. ALTSCHUL, Author of "The First German Reading-Book," &c. Exam. Roy. Coll. Pre. M. Philolog. S., Prof. Education.—TWO LANGUAGES TAUGHT in the same lesson or alternately, without any addition to the terms, at the Pupils' or at his own House. Each Language spoken in his PRIVATE Lessons and select separate CLASSES. Preparation (in Languages) for mercantile and ordinary pursuits of life, the Universities, Army and Civil Service Examinations.—2, OLD BOND-STREET, PICCADILLY.

**PREPARATORY SCHOOL for the SONS of GENTLEMEN.** Vere House, Mortimer-road, Kilburn, London. George Gurr, L.E.C.P. & Mrs. Gurr beg to announce that the Midsummer Term COMMENCES April 30.

**PRIVATE TUITION.**—A MATHEMATICIAN (and M.A. gives Instruction in MATHEMATICS, and its Applications to PHYSICAL SCIENCE, to Gentlemen preparing for the London University, East India Civil Service, or Woolwich Examinations, or for the profession of Engineer, Architect, or Actuary.—R. 35, Stanhope-street, Hampstead-road.

**PRIVATE EDUCATION.**—Winchester.—A LADY, intending to reside at Winchester, is desirous of obtaining a FEW PUPILS (not exceeding six) under her own younger Daughters, assisted by her two elder Daughters, who have been in Germany for the last two years. The subject of Education having engaged her attention, practically as well as theoretically, for many years, she trusts by her system to obviate the objections entertained by many Parents to School Associations; and, at the same time, to afford that stimulus to exertion which is often so wanting in the home system.  
Terms, including the usual branches of an English Education, Music, French, Italian, and Singing.—Under twelve years of age, Sixty Guineas; from twelve to fifteen, Seventy Guineas. The German, and Drawing on the usual terms. References of the highest respectability.—Address A. G. Mr. R. F. White's, 38, Fleet-street, London.

**WESTBOURNE COLLEGE, Bayswater-road, W.** Established, April, 1855, as a School for the Sons of Gentlemen.  
Principal and Head Master—Rev. CHARLES MACKENZIE, A.M., Prebendary of St. Paul's; assisted by eleven eminent Teachers of English History and Literature, Classics, French, German, Mathematics, Elements of Physics, Drawing, Vocal Music, Gymnastics, and Writing.  
Fees for Pupils according to age: Six, Seven, and Eight Guineas; Term of Three Months. Entrance Fee, Two Guineas. TWENTY-THREE will commence the 1st of April, and close the 15th of July, 1857.  
Michaelmas Term will commence the 17th of September, and close the 17th of December, 1857.  
Some of the Masters receive Boarders.—Prospectuses may be obtained on application to the Rev. W. POULTON, Hon. Sec.

**QUEEN'S COLLEGE, BIRMINGHAM.**  
DEPARTMENT OF MEDICINE.  
The system of study pursued at this College constitutes a complete course of Collegiate, Medical, and Surgical Education. The Lectures qualify for examination for Appointments in the Army and Navy and the East India Company's Service, for the Degrees of M.D. and D.C. of the University of London, and for the Diploma of the Royal Colleges of Surgeons of London and Edinburgh, and the Licence of the Society of Apothecaries, without any further study elsewhere.

The Academic Year is divided into three Terms: the Michaelmas Term, which commences on the 1st of October; the Lent Term, which begins on the Second Monday in January; and the Trinity Term, which commences on the 1st of May and ends in July.  
A Warden and Classical Professor, a Mathematical Professor, and a Medical Tutor reside within the walls of the College, to whom is committed by the Council the superintendence of all Resident Students, under Collegiate discipline, and also the surveillance of Non-resident Students.

**THE SUMMER SESSION.**  
Materia Medica and Therapeutics—Professor Knowles, F.R.S. Fellow of the Royal College of Surgeons of England; Surgeon to the Queen's Hospital.  
Midwifery and Diseases of Women and Children—Professor Samuel Berry, Fellow of the Royal College of Surgeons; Surgeon to the Magdalen Asylum.  
Forensic Medicine—Professor John Birt Davies, M.D. (Edin.). Lecturer in the College of Physicians, London. (Extra urbem.) Senior Physician to the Queen's Hospital.  
Botany and Vegetable Physiology—Professor Knowles, F.R.S. The Students, under certain regulations, access to the Botanical Gardens.  
Practical Chemistry—Professor Shaw, F.G.S.  
History and Geography—Professor Shaw, F.G.S.

A MEDICAL TUTOR resides in College, and it is his special province to prepare the Junior Students, Non-resident, as well as Resident, for the Matriculation Examinations of the University of London; to devote daily a certain number of hours to the Senior Students, Non-resident as well as Resident, in the Dissecting Room, and to examine them from time to time on the subjects of the various Lectures.  
CLINICAL LECTURES.—Clinical Lectures will be delivered weekly by the Professors at the Queen's Hospital, and at the Dispensary. The attention of Parents and Guardians is particularly drawn to the importance of entering St. George's Hospital, as the commencement of the Summer Session, and the opportunity for Matriculation at the University of London, and for the Diploma of the Royal Colleges of Surgeons of London and Edinburgh, and the Licence of the Society of Apothecaries, without any further study elsewhere.  
Further information in reference to the Medical Department, and respecting the Departments of Arts, Languages, and Theology, may be obtained on application to the Warden.

**PRIVATE TUITION.**—A Clergyman, Gold Medalist and Hebrew Priezman, residing in the healthiest part of Brighton, RECEIVES into his family a LIMITED NUMBER of PUPILS, to prepare them for the Universities, Military Colleges, Public Schools, &c. Two Vacancies at Easter. For Terms, address OLIVER B., care of Messrs. King, Booksellers, North-street, Brighton.

**EDUCATION IN GERMANY.**—An eligible opportunity at present occurs for placing a FEW YOUNG GENTLEMEN with a Family in BONN, where their Education, health, and morals will be secured on a conscientiously supervised. —A Prospectus, with ample references, may be had on application to Messrs. SMITH, ELDER & Co. Cornhill, London.

**FRENCH and GERMAN for Civil Service** Examinations, &c. —MR. KOSTER, Assistant Examiner, late Tutor to H.R.H. the PRINCE of ORANGE, attends Families. Institution, 56, Regent's Quadrant; Albion Hall, Albion-square, &c. —Address: Christian Association, 165, Aldersgate-street.

**COMPANIONABLE GERMAN INSTRUCTOR.**—A Protestant German Lady wishes an ENGAGEMENT, where superior companionable qualities, combined with instruction, would be appreciated. Her Ladylike manners, cultivated mind, and thorough power of imparting an education both solid and elegant, will receive distinguished testimonials. —Letters, said, A.M., Nash & Tenter, 4, Serle-place, Regent-street.

**ISLE OF WIGHT.**—A Literary Gentleman, residing near Ryde, a Layman, highly connected, and of great experience in Tuition, RECEIVES FIVE PUPILS, from 10 to 16 Terms, 50 to 100 Guineas. The advantages offered are—a climate of unequalled salubrity, a gentlemanly home, and an amount of individual attention not attainable in larger establishments. —Address: X., Post-office, Ryde, Isle of Wight.

**TO NEWSPAPER PROPRIETORS.**—A Gentleman of liberal Education, and highly respectable connections, who has had several years' experience in the Daily Metropolitan and Provincial Press, as Editor, Sub-Editor, &c., and who is versed in almost every department of the business of a Newspaper Establishment, is offered an Engagement as EDITOR, SUB-EDITOR, or similar, on a Liberal or Neutral Journal (can translate from the French Newspapers). Would have no objection to a Provincial Paper to assist in the general management of the entire management, &c. &c. good references. One of the cheap papers not objected to if well established. —Address: L.L., care of Mr. Abbott, 2, Union-street, London-road, Manchester.

**TO PUBLISHERS, AUTHORS, FOREIGNERS.**—A Person of great experience, accustomed to compose Original Articles in English, wishes to be engaged in Translating, or adapting Works either in French or Italian, and FRENCH INTO ELEGANT ENGLISH. Manuscripts revised. Proofs corrected. —Address: LITERATURE, Post-office, Broad-street, Bloomsbury.

**TO GENTLEMEN OF LITERARY PURSUITS.**

**THE DIRECTORS of the MANCHESTER** UNIT FRIENDLY SOCIETY are desirous of receiving Proposals from qualified Literary Gentlemen for the Editing and Conducting the Magazine published by the Society Quarterly. Full particulars of Salary, &c. may be had upon application to Mr. Henry Hatfield, 50, Dale-street, Manchester. Applications, with references as to ability, &c., to be forwarded to Mr. Henry Hatfield, 50, Dale-street, Manchester, on or before the 1st of May 1857.

The Directors are also desirous of receiving Contributions for the Magazine, which, if accepted, will be paid for on a liberal scale.

**HERR A. W. Z.** is anxious to attach himself to the Political Interests of a Gentleman who maintains, or intends to occupy, a station of Public Influence in a decidedly liberal sense. Herr A. W. Z. disposes not only over a wide range of knowledge and learned experience, but has stood the trial as a German publicist, and thinks himself able to support effectually the pending question of Spiritual Liberty and Development in this country. —Address: Café de l'Europe, Mr. Foxe's, Lodgegate-hill.

**A SURGEON, in a large Country practice, has** a VACANCY for a PUPIL. He will be treated in every respect as one of the family, and will have every opportunity of acquiring a practical knowledge of his profession. —Address: JOHN EADEN, Esq., Cambridge.

**TO FOSSIL COLLECTORS.**—A Working Collector, living in the Coal-Measure, will be happy to forward Specimens of Stones and Teeth of Fishes and Shells characteristic of the Coal Measures. Four Specimens post free for 15 stamps. —Address: B., Post-office, Tredgare, Mon.

**MOVEMENT-CURE ESTABLISHMENTS** in London and Brighton, superintended by Dr. ROTH. For particulars, and Prospectuses, apply to 164, Old Cavendish-street, London, or 11, Marlborough-place, Brighton.

**HYDROPATHY.**—MOOR PARK, near Farnham, Surrey, three miles from the Camp at Aldershot, and formerly the residence of Sir William Temple and Dean Swift. Physician, E. W. WELLS, M.D. Edin. —Dr. Lane may be CONSULTED in London, at 61, Conduit-street, Regent-street, every TUESDAY, between half-past 12 and 2.

**WELLS WELLS HYDROPATHIC ESTABLISHMENT and HOTEL.**—This splendid Mansion stands on the borders of Romald's Moor, overlooking Wharfedale, the finest valley in England, and surrounded by, or within a day's excursion of most of the grand and noted scenery of Yorkshire. It enjoys the most exhilarating mountain air, and affords an unrivalled resort, with every home comfort and convenience, for more than one hundred guests.

Physician—DR. RICHANER. Distant from Leeds 16 miles; from Bradford, 14 miles; and from Skipton, 9 miles. The best route is usually by way of Leeds, whence there is daily communication. —For Prospectus (containing a view of the Establishment) and further information, address the Manager, Mr. STANLEY, Hillyer Wells, near Otley.

**THE AQUARIUM.**—SANDERS & WOOLCOTT, 84, Doughty-street, Gray's Inn-road, Manufacturers of Glass Tanks to the Zoological Gardens in London and Dublin, and to various institutions throughout the Kingdom, will forward an illustrated and priced List on application to the above address, and where the Tanks may be seen in operation.

**THE AQUARIUM.**—Living Marine and Fresh Water ANIMALS and PLANTS: Sea Water, Tanks, Glasses, and every other requisite, ON SALE. An illustrated, priced and descriptive Catalogue, sent gratis. The Tanks, &c. of Woolcott, at their prices. —W. ALFRED LLOYD, 29 and 30, Portland-road, Regent's Park, London, W.

**MINERALS, SHELLS, and FOSSILS.**—A very extensive assortment of the above has just been received by Mr. TENNANT, GEOLOGIST, 140, STRAND, LONDON. Mr. TENNANT arranges Elementary Collections at 5, 10, 20, 50, to 100 Guineas each, which will greatly facilitate the interesting study of Mineralogy, Conchology, and Geology.

**GOLD MEDAL FOR ENGRAVING.** MONUMENTAL BRASSES, Ecclesiastical, Corporate, Official and Private Seals, Dies, Stamps, and Plates in Medieval and Modern Styles. Arms sought for: sketch, 2s. 6d.; in colour, 5s.; painted on vellum, 12s.; Crests on Seals, 2s.; Monograms and heraldic devices executed in current style. —T. MORING, Heraldic Artist and Engraver, 44, High Holborn, W.C. Price List by post.

**SOCIETY for the DISCHARGE and RELIEF** of PERSONS IMPRISONED for SMALL DEBTS throughout ENGLAND and WALES. Established 1872.

President—THE EARL of ROMNEY. Treasurer—BENJAMIN BOND CABELL, Esq. F.R.S. F.R.A.

CAPEL CURE, Esq., and H. HARWOOD HARWOOD, Esq. At the ANNUAL MEETING of GOVERNORS, held in Craven-street, on WEDNESDAY, the 1st day of April, 1857, the Right Honourable the Earl of Romney, President, in the chair, the accounts of receipt and expenditure for twelve months, ending the 31st of December, 1856, having been laid upon the table, duly audited, the Secretary reported that the number of Debtors discharged and relieved from the prison-mentioned Prisoners, during the same period, was 380, of whom 180 had Wives and 430 Children: the average expense of whose liberation, including every charge connected with the Charity, was 12s. 6d. 7½d. for each Debtor discharged and relieved, viz.:

Bristol	..... 9	Leicester	..... 3	Peworth	..... 1
Cambridge	..... 2	Leves	..... 3	Reading	..... 1
Canterbury	..... 2	Lincoln	..... 3	Shrewsbury	..... 3
Cardiff	..... 2	Liverpool	..... 3	Springfield	..... 3
Carmarthen	..... 1	London, viz.:	..... 3	Stafford	..... 8
Chelmsford	..... 1	Whitecross-street	..... 3	Surrey (Horseman-garage)	..... 1
Chesham	..... 1	Walsingham	..... 3	Taunton	..... 1
Derby	..... 1	Manchester	..... 3	Warwick	..... 3
Dorchester	..... 1	Monmouth	..... 3	Worcester	..... 3
Durham	..... 1	Newcastle	..... 1	York	..... 3
Exeter (3 prisoners)	..... 1	Norwich	..... 4	Total from	..... 380
Fisherton Anger	..... 1	Oxford	..... 1	38 Prisoners	..... 380
Hull	..... 1				
Lancaster	..... 1				

The cases of 23 Petitioners were afterwards considered; of which 12 were approved, 5 rejected, 1 inadmissible, and 4 deferred for inquiry.

The Secretary reported—That since the Meeting held on the 4th of March, TWO DEBTORS have been discharged from the Prisoners of England and Wales; the expense of whose liberation, including every charge connected with the Society, was 42s. 3s. 6d., and the following Benefactions received since the last Report—

H. Drummond, Esq. M.P., per Messrs. Drummond, & Co. A.S. 5 0  
Benefactions are received by Benjamin Bond Cabell, Esq., the Treasurer, No. 1, Brick-court, Temple; also by the following Bankers—Messrs. Cooke, Drummond, Hoares; and by the Secretary, No. 7, Craven-street, Strand, where the Books may be seen by those who are inclined to support the Charity, and where the Society meet on the first Wednesday in every month.

WILLIAM A. B. LUNN, Secretary.

**MUSICAL LIBRARY.**—10,000 new ENGLISH and FOREIGN COMPOSITIONS of interest and merit, published during the last eighteen months, have just been added to the Universal Circulating Musical Library. Subscription Two Guineas per annum. Subscribers presented with One Guinea's worth of Music. Supplementary Catalogue, 2s.; Complete Catalogue, 5s. 6d. Sent free by post. For Prospectus apply to Messrs. GUSTAV SCHIRMANN & Co., Importers of Foreign Music and Publishers, 56, Newgate-street.

**PHOTOGRAPHIC JOURNAL.**—ADVERTISEMENTS for the next Number should be sent to the Publishers on or before the 17th of April.  
Taylor & Francis, Red Lion-court, Fleet-street.

**BLACK'S GUIDE-BOOK ADVERTISER.**—CIRCULATION 19,000. ADVERTISEMENTS for insertion in this Year's Advertiser must be sent to the Publishers not later than the 30th of APRIL.  
Edinburgh: Adam & Charles Black.

FRANCE, HOLLAND, BELGIUM, GERMANY, SWITZERLAND, ITALY, SPAIN, and PORTUGAL, GREECE, TURKEY, EGYPT, SWEDEN, NORWAY, DENMARK, RUSSIA, &c.

**MURRAY'S HANDBOOK ADVERTISER.**—Printed for the convenience of those who are desirous of communicating information to Travellers, is published Annually in May, and inserted in every copy of Murray's Handbooks for the Continent, &c. issued during the Season.  
As only a limited space is allowed, preference is given to those Advertisements which are more immediately addressed to Tourists.

Advertisements must be sent to the Publisher before the 30th of April, accompanied with a remittance, or reference for payment in London.

ANNUAL CIRCULATION 19,000.  
80, Albemarle-street, London, April 4, 1857.

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Let us, however, set Miss Bacon's theory before the literary public. It is not our fault

if the reader stumble slightly over the meanings of the Sibyl.—

"The proposition to be demonstrated in the ensuing pages is this: That the new philosophy which strikes out from the Court—from the Court of that despotism that names and gives form to the Modern Learning,—which comes to us from the Court of the last of the Tudors and the first of the Stuarts,—that new philosophy which we have received, and accepted, and adopted as a practical philosophy, not merely in that grave department of learning in which it comes to us professionally as philosophy, but in that not less important department of learning in which it comes to us in the disguise of amusement,—in the form of fable and allegory and parable,—the proposition is, that this Elizabethan philosophy is, in these two forms of it,—not two philosophies,—not two Elizabethan philosophies, not two new and wondrous philosophies of nature and practice, not two new Inductive philosophies, but one,—one and the same: that it is philosophy in both these forms, with its veil of allegory and parable, and without it; that it is philosophy applied to much more important subjects in the disguise of the parable, than it is in the open statement; that it is philosophy in both these cases, and not philosophy in one of them, and a brutish, low-lived, illiterate, unconscious spontaneity in the other. The proposition is that it proceeds, in both cases, from a reflective, deliberative, eminently deliberative, eminently conscious, *designing* mind; and that the coincidence which is manifest not in the design only, and in the structure, but in the detail to the minutest points of execution, is *not* accidental. It is a proposition which is demonstrated in this volume by means of evidence derived principally from the books of this philosophy—books in which the safe delivery and tradition of it to the future was artistically contrived and triumphantly achieved:—the books of a new 'school' in philosophy; books in which the connexion with the schools is not openly asserted; books in which the true names of the authors are not always found on the title-page;—the books of a school, too, which was compelled to have recourse to translations in some cases, for the safe delivery and tradition of its new learning."

After this flourish about the New Learning coming from *one* designing mind, Miss Bacon—if we comprehend the ravings of the prophetess—proceeds to argue that it proceeded from two minds at least, if not from many. She insists that the Plays—or some of them—were Raleigh's means of action on the public after his imprisonment—perhaps also before his imprisonment; and, *also*, that they—or some of them—were the unknown complement of the Instauration—proceeding directly from the same mind—that is, from Bacon's.

Of course the simple reader will inquire, *why*, if Raleigh wrote 'Hamlet' and Bacon 'Lear,' they never claimed these works? *Why* their friends—their literary executors—never claimed them? Thereunto Miss Bacon—with a solemn pleasantry, we fear—tells him the plays were not plays, but problems,—dangerous problems. She answers that, according to her whimsy, 'Hamlet' and the 'Midsummer Night's Dream' were not literary works, thrown off by a richly-coloured and creative mind, delighting in the exercise of intellectual gifts, but riddles, deeper than the Sphinx's riddles, slowly prepared in the brain of a statesman—or in the brains of two statesmen—in which revolution was concealed in a simile and treason lurked under a physical truth. *Therefore*, they were never claimed.

Miss Bacon has discovered that England—the merry England of the early ages—suffered a second conquest by Harry of Richmond. The King whogave us peace—and enabled us to begin the world stronger and brighter than ever—as we foolish islanders fancy,—the American lady tells us put us to the sword, reduced us to a bondage darker than that to which Norman William

trampled Cedrics and Gurths. Out of this bondage Raleigh and Bacon wished to lift us; and not daring to use free speech, they clothed the appeal to arms in parables, buried it in metaphors, hid it in allusions. The stage was their press—their pulpit—their armoury. They spoke to the people from the boards, discoursing royally and philosophically to the groundlings, as saints have preached and patriots thundered. As Miss Bacon cries in her wild—or humorous—enthusiasm:—"Who better qualified could be found to head the dangerous enterprise for the deliverance of England from that shame, than the chief in whom her Alfred arose again to break from her neck a baser than the Danish yoke, to restore her kingdom and found her new empire, to give her domains that the sun never sets on,—her Poet, her Philosopher, her Soldier, her Legislator, the builder of her Empire of the Sea, her founder of new 'States.'"—Well, suppose we were to grant all these absurdities,—What then? We should only arrive at the fact, which escapes Miss Bacon's apprehension, that these royal intellects *failed*! We know from story that the groundlings did not rise. How could they? If the secret meanings of the Shakspearian dramas have escaped all English scholars for two centuries and a half, how were they to strike the pit at the Blackfriars?

With amusing innocence, Miss Bacon shuts her eyes on all facts. What are facts to a lady? Less gentle critics boggle at the evidences. We know a few things about Shakspeare and about his contemporaries. Rival poets—rival wits—allowed him to be king of poetry and merriment. He published, with his name, Sonnets and Poems, scarcely less great than his Plays, as near in intellectual power to 'Hamlet' and 'Macbeth' as 'Comus' and 'L'Allegro' stand to 'Paradise Lost.' We know, most especially, that Jonson, though a rival, admired Shakspeare more than he admired any other personage of his day, and bore his strong testimony to his rival's greatness. But Miss Bacon—in the easiest young-lady fashion—rides down Jonson and his testimony.—

"As to Ben Jonson, and the evidence of his avowed admiration for the author of these plays, from the point of view here taken, it is sufficient to say in passing, that this man, whose natural abilities sufficed to raise him from a position hardly less mean and obscure than that of his great rival, was so fortunate as to attract the attention of some of the most illustrious personages of that time; men whose observation of nature was quickened by their necessities; men who were compelled to employ 'living instruments' in the accomplishment of their designs; who were skilful in detecting the qualities they had need of, and skilful in adapting means to ends. This dramatist's connexion with the stage of course belongs to this history. His connexion with the author of these Plays, and with the player himself, are points not to be overlooked. But the literary history of this age is not yet fully developed. It is enough to say here, that he chanced to be honoured with the patronage of *three* of the most illustrious personages of the age in which he lived. He had *three* patrons. One was Sir Walter Raleigh, in whose service he was; one was the Lord Bacon, whose well nigh idolatrous admirer he appears also to have been; the other was *Shakspeare*, to whose favour he appears to have owed so much. With his passionate admiration of these last two, stopping only 'this side of idolatry' in his admiration for them both, and being under such deep personal obligations to them both, why could he not have mentioned some day to the author of the 'Advancement of Learning,' the author of 'Hamlet'—Hamlet who also 'lacked advancement'? What more natural than to suppose that these two philosophers, these men of a learning so exactly equal, might have some sympathy with each other, might like to meet each

other? Till he has answered that question, any evidence which he may have to produce in apparent opposition to the conclusions here stated will not be of the least value."

—If that does not stop your tongue, Mr. Jonson, you are a brazen and incorrigible witness. Get out of court—you interrupt us!

Occasionally Miss Bacon shows, in spite of her brave words, that she is more or less conscious that all known facts—the public histories and the personal histories—of the time, are against her theory—are absolutely at war with it, in gross and in detail. What then? So much the worse for the facts—coolly answers Miss Bacon. She is not answerable for facts: she did not invent them—she is not obliged to remove them. Her business is with *truth*. The demonstration made, history must reconcile itself with Miss Bacon how it can. That is its affair. Listen:—

"The demonstrated fact must stand. The true mind must receive it. Because our criticism or our learning is not equal to the task of reconciling it with that which we know already, or with that which we *believed*, and thought we *knew*, we must not on that account reject it. That is to hurt ourselves. That is to destroy the principle of integrity at its source. We must take our facts and reconcile them, if we can; and let them take care of themselves, if we can not. God is greater than we are."

But she hopes in the future. If the old history will not harmonize with her new theory, we must get a new history—as we get a new ribbon to match a new cap. Our lady tells us:

"It is the true history of these great events in which the hidden great men of this age played so deep a part; it is the true history of that great crisis in which the life-long plots of these hidden actors began to show themselves on the historic surface in scenic grandeur,—in those large tableaux which history takes and keeps,—which history waits for,—it is the very evidence which has supplied the principal basis of the received views on this subject,—it is the history of the initiation of that great popular movement,—that movement of new ages, with which the chief of popular development, and the leader of these ages, has been hitherto so painfully connected in our impressions; it is that very evidence,—that blasting evidence which the Learning of the Modern Ages has always carried in its stricken heart,—it is *that* which is wanting here."

It will long be wanting:—unless Miss Bacon will apply to honest Karl, who alone has the power, to "make history" for her and for us.

From Mr. Hawthorne we learn that Miss Bacon originally meant to issue this book in America, as "she wished her own country to have the glory of solving the enigma of those mighty dramas, and thus adding a new and higher value to the loftiest productions of the English mind." We grieve to think her purpose failed,—and that the book appears with the disadvantage of an English name on the title. Mr. Hawthorne, as every reader of 'The Scarlet Letter' knows, is a humourist of peculiar kind; but his concluding paragraph of introduction to this wild and silly book crowns the list of his drolleries. In the preface to a volume designed to rob Shakspeare of his literary glories, Mr. Hawthorne says:—"It is for the public to say whether my countrywoman has proved her theory. In the worst event, if she has failed, her failure will be more honourable than most people's triumphs; since it must fling upon the old tombstone at Stratford-on-Avon the noblest tributary wreath that has ever lain there."

Fie! Mr. Hawthorne!

*The Confidence-Man: his Masquerade.* By Herman Melville. Authorized Edition. (Longman & Co.)

'The Confidence-Man' is a morality enacted by masqued players. The credulous and the

sceptical appear upon the stage in various quaint costumes, and discourse sententiously on the art of human life, as developed by those who believe and those who suspect. We leave the inference to be traced by Mr. Melville's readers,—some of whom, possibly, may wait for a promised sequel to the book before deciding as to the lucidity or opaqueness of the author's final meaning. There is a stage, with a set of elaborate scenery, but there is strictly no drama, the incidents being those of a masquerade, while the theatre is a steam-palace on the Mississippi. Here "the Confidence-Man" encounters his antagonists and disciples,—and their dialogues occupy the chief part of the volume. Mr. Melville is lavish in aphorism, epigram, and metaphor. When he is not didactic, he is luxuriously picturesque; and, although his style is one, from its peculiarities, difficult to manage, he has now obtained a mastery over it, and pours his colours over the narration with discretion as well as prodigality. All his interlocutors have studied the lore of old philosophy: they have all their wise sayings, of satire or speculation, to enrich the colloquy; so that, while the mighty river-boat, *Fidèle*, steams up the Mississippi, between low, vine-tangled banks, flat as tow-paths, a voyage of twelve hundred miles, "from apple to orange, from clime to clime," we grow so familiar with the passengers that they seem at last to form a little world of persons mutually interested, generally eccentric, but in no case dull. Mr. Melville has a strange fashion of inaugurating his moral miracle-play,—the synopsis of which, in the Table of Contents, is like a reflection of 'The Ancient Mariner,' interspersed with some touches vaguely derived from the dialecticians of the eighteenth century. One sentence, leading into the first chapter, immediately fixes the attention:—

"At sunrise on a first of April, there appeared, suddenly as Manco Capac at the lake Titicaca, a man in cream colours, at the water-side, in the city of St. Louis."

This is a mute. The other personages are fantastically attired, or rather, by an adroit use of language, common things are suggested under uncommon aspects. The cosmopolitan himself is an oracle of confidence; and, finally, bargains with a barber, whose motto has been "No trust," to indemnify him against any loss that may ensue from the obliteration of that motto for a certain term, during which the barber shall not only shave mankind for ready money, but grant credit. The agreement is signed.—

"Very good," said the barber, "and now nothing remains but for me to receive the cash." Though the mention of that word, or any of its singular numerous equivalents, in serious neighbourhood to a requisition upon one's purse, is attended with a more or less noteworthy effect upon the human countenance, producing in many an abrupt fall of it—in others a writhing and screwing up of the features to a point not undistressing to behold, in some, attended with a blank pallor and fatal consternation—yet no trace of any of these symptoms was visible upon the countenance of the cosmopolitan, notwithstanding nothing could be more sudden and unexpected than the barber's demand.—"You speak of cash, barber; pray in what connexion?"—"In a nearer one, sir," answered the barber, less blandly, "than I thought the man with the sweet voice stood, who wanted me to trust him once for a shave, on the score of being a sort of thirteenth cousin."—"Indeed, and what did you say to him?"—"I said, 'Thank you, sir, but I don't see the connexion.'"—"How could you so unsweetly answer one with a sweet voice?"—"Because, I recalled what the son of Sirach says in the True Book: 'An enemy speaketh sweetly with his lips; and so I did what the son of Sirach advises in such cases: "I believed not his many words."'"—"What, barber, do you say that such cynical sort of things

are in the True Book, by which, of course, you mean the Bible?"—"Yes, and plenty more to the same effect. Read the Book of Proverbs."—"That's strange, now, barber; for I never happen to have met with those passages you cite. Before I go to bed this night, I'll inspect the Bible I saw on the cabin-table to-day. But mind you mustn't quote the True Book that way to people coming in here; it would be impliedly a violation of the contract. But you don't know how glad I feel that you have for one while signed off all that sort of thing."—"No, sir; not unless you down with the cash."—"Cash again! What do you mean?"—"Why, in this paper here, you engage, sir, to insure me against a certain loss, and—"—"Certain? Is it so certain that you are going to lose?"—"Why, that way of taking the word may not be amiss, but I didn't mean it so. I meant a *certain* loss; you understand, a *CERTAIN* loss; that is to say a certain loss. Now then, sir, what use is your mere writing and saying you will insure me, unless beforehand you place in my hands a money-pledge, sufficient to that end?"—"I see; the material pledge."—"Yes, and I will put it low; say fifty dollars."—"Now what sort of a beginning is this? You, barber, for a given time engage to trust man, to put confidence in men, and, for your first step, make a demand implying no confidence in the very man you engage with. But fifty dollars is nothing, and I would let you have it cheerfully, only I unfortunately happen to have but little change with me just now."—"But you have money in your trunk, though?"—"To be sure. But you see—in fact, barber, you must be consistent. No, I won't let you have the money now; I won't let you violate the immost spirit of our contract, that way. So good-night, and I will see you again."

Such is the spirit of the book. These are the masqueraders among whom moves the cosmopolitan philanthropist, honeying their hearts with words of benignity and social faith.—

"Natives of all sorts, and foreigners; men of business and men of pleasure; parlour men and backwoodsman; farm-hunters and fame-hunters; heiress-hunters, gold-hunters, buffalo-hunters, bee-hunters, happiness-hunters, truth-hunters, and still keener hunters after all these hunters. Fine ladies in slippers, and moccasined squaws; Northern speculators and Eastern philosophers; English, Irish, German, Scotch, Danes; Santa Fé traders in striped blankets, and Broadway bucks in cravats of cloth of gold; fine-looking Kentucky boatmen, and Japanese-looking Mississippi cotton-planters; Quakers in full drab, and United States soldiers in full regimentals; slaves, black, mulatto, quadron; modish young Spanish Creoles, and old-fashioned French Jews; Mormons and Papists; Dives and Lazarus; jesters and mourners, teetotalers and convivialists, deacons and blacklegs; hard-shell Baptists and clay-eaters; grinning negroes, and Sioux chiefs solemn as high-priests."

A "limping, gimlet-eyed, sour-faced" discharged custom-house officer,—a crippled Nigritian beggar,—a blue-eyed episcopalian,—a prime and palmy gentleman with gold sleeve-buttons,—a young Byronic student,—a plump and pleasant lady,—a rich man,—a business man,—a man with a travelling-cap,—a soldier of fortune,—a man with no memory, come under the influence of the philanthropist's experimental doctrine, with varying results, and much cordial philosophy is extracted from their talk, fragrant with poetry or bitter with cynicism. The "Confidence-Man" confides even in wine that has a truthful tinge. "He who could mistrust poison in this wine would mistrust consumption in Hebe's cheek." And then is pronounced the eulogy of the Press,—not that which rolls, and groans, and rattles by night in printing-offices, but that which gushes with bright juice on the Rhine, in Madeira and Mitylene, on the Douro and the Moselle, golden or pale tinted, or red as roses in the bud. Passing this, we select one example of Mr. Melville's picture-making.—

"In the middle of the gentleman's cabin burned a solar lamp, swung from the ceiling, and whose shade of ground glass was all round fancifully variegated, in transparency, with the image of a horned altar, from which flames rose, alternate with the figure of a robed man, his head encircled by a halo. The light of this lamp, after dazzlingly striking on marble, snow-white and round—the slab of a centre-table beneath—on all sides went rippling off with ever-diminishing distinctness, till, like circles from a stone dropped in water, the rays died dimly away in the furthest nook of the place."

Full of thought, conceit, and fancy, of affection and originality, this book is not unexceptionably meritorious, but it is invariably graphic, fresh, and entertaining.

*Memoirs of Marshal Marmont, Duke of Ragusa, from 1792 to 1841*—[*Mémoires du Maréchal Marmont*]. From the Original Manuscript of the Author. Vols. VI. and VII. (Paris, Perrotin.)

*Prince Eugene in 1814: a Reply to Marshal Marmont*—[*Le Prince Eugene en 1814*]. By M. Planat de La Faye, formerly of the Imperial Artillery. (Paris, Librairie Nouvelle.)

FIRST announced in ten volumes, and then in eight, the Marmont Memoirs, after all, are to occupy nine! The editors seem to have been confused by their task; but the prospect of an additional volume is by no means disagreeable. Fifty years of French history, including the Republic, the Consulate, the Empire, the Bourbon Restoration, the Hundred Days, the reigns of Charles the Tenth and Louis-Philippe, might supply a less graphic writer than Marmont with materials for a readable record. Marmont himself betrays a peculiar disposition to take posterity into his confidence. He has no motive for concealing the frailties of Bonaparte or the vices of Bourbon; he exposes the scandals of his own married life, and often from the camp, preserves anecdotes of the Court, and glances into the private chambers of the palace in which the Fifteenth Louis enacted his burlesque of the Fourteenth, enunciating platitudes as epigrams, and denying the prayer of Madame Lavallette as though he had been some heroic Greek, pitilessly severe to some conquered Carian. The Memoirs, from the commencement of the sixth volume, exhibit Napoleon in his decline; in the seventh his name passes out of view, and Marmont becomes the courtier of the Restoration. Indeed, the Marshal, as if incensed by his recollection of the charge of treason launched against him from the Gulf of St. Juan, appears to hurry on the narrative that it may quit the presence of one with whose renown its earlier pages sparkle. "I shall never again have occasion to pronounce his name," says the Duke of Ragusa when the drop-scene of the Imperial drama has fallen at Waterloo.

The year 1814 opened upon a dreary prospect. The armies of the Empire resting upon the Rhine were mere skeletons. In the preceding autumn a fatal epidemic swept through Mayence; numbers of the military physicians fled in alarm; Napoleon himself, sad and silent, held nightly interviews with his generals, who implored him to open negotiations for peace, as he still held many positions of great importance, and as the enemy had suffered reverses almost equal to his own: France, they said, would welcome his tranquil return. But his hopes wandered among brilliant illusions; he thought he planned when he simply dreamed, and invited compliments when he stood in need of advice. One evening, after Marmont had endeavoured to dissuade him from his sanguine

projects, he burst into complaints against the coldness of the approving council, and, with the view of being flattered, struck the breast of Drouot, saying, "I want a hundred men like you." Drouot, without relaxing the austerity of his countenance, parried the suggestion by answering, "No, sire, you deceive yourself; you want a hundred thousand!" While doubting his generals, however, he relied still less on his relatives. Holland being in insurrection, Louis Bonaparte, its quondam king, proposed, with true Napoleonic vanity, to return, and by showing himself appease an irritated people. But the Emperor, upon hearing of his request, said, "I would rather give Holland to the Prince of Orange than send back my brother!" With what means he fancied he could retain the power of giving kingdoms at pleasure, may be inferred from Marmont's picture of the new conscripts by whom the Grand Army had been recruited. Two of these young men are in the rifle corps. Marmont observed one, who, standing steadily amidst the showering bullets, never once fired a shot. "Why do you not fire?" he asked. "I would fire as well as any one else," said the rifleman, "only I have no one to load my gun for me, and I can't do it myself!" The other, equally ignorant, was more capable. Finding that he could not use his piece, he presented it to his lieutenant, saying, "My officer, you did this sort of thing once, take my gun, fire, and I will hand you the cartridges." The lieutenant consented, and the boy stood for hours unmoved in the heat of the battle.

The engagement at Champaubert, creditable to the valour of the Imperial troops, was not upon such a scale as to exercise any decisive influence upon the results of the campaign; yet it filled Napoleon with emotions of extravagant joy. He fired at once with his former pride, and predicted for himself another course of unparalleled glory.

"If we have another such success to-morrow, the enemy will repass the Rhine quicker than they passed it, and I shall be again on the Vistula. But," he added, with a grimace, "I shall then make peace on the natural boundaries of the Rhine."

Marmont at Vauchamps took Prince Ourousoff prisoner, and kept his sword. General Grouchy, he says, came in while this trophy was lying on his table, and begged it as a gift. Marmont at once presented it to him.

But what was my astonishment when I read, a few days after, in the *Moniteur* the following paragraph:—"M. Carbarel, Aide-de-Camp to General Grouchy, has arrived in Paris, and has forwarded to the Empress, on the part of that General, the sword of Prince Ourousoff, whom he took prisoner at the battle of Vauchamps." Does not an incident suffice to describe a man's whole character?

Few new triumphs fell to Marmont's share. Louis the Eighteenth issued his proclamation; the Marshal retired from Sezanne to Gué-à-Trem, from Rheims to Fisme, from Fere-Champenoise to Paris. The defence of the capital was entrusted to him by Joseph, who set the example of desertion. The capitulation followed, which was imputed to Marmont by the Emperor as an act of treason. Napoleon took refuge at Fontainebleau,—the Senate proclaimed his downfall,—the connexion of the Marshal with the Empire was at an end. It is clear that no treason was committed. Marmont had received a written authorization from Joseph, under whose commands he was, to negotiate the surrender of Paris, to which he consented only after a desperate struggle seven times renewed, and closed by a development of irresistible force on the part of the enemy. From January to March Marmont's troops had been

sixty-seven times under fire; he had himself charged at the head of a column sword in hand. And now, recounting the circumstances of his defeat, he adds a succession of insinuations against individuals, accuses Talleyrand of intrigue and Lavallette of ingratitude. The distinction drawn by Napoleon, however, between an honourable man and a man of honour might well recur to his mind. "Was it necessary to devote himself to him even at the expense of France?" "However profound was the interest I felt in Napoleon, I could not forget how he had sinned against my country. He alone had opened the abyss by which we were all engulfed." So Marmont abandoned the broken hopes of the Empire. Good councillors urged upon Napoleon the necessity of abdication, and the great and proud soldier capitulated to destiny. "I have only one regret," writes the Duke of Ragusa, "and it is that I did not follow Napoleon to Elba after he had descended from the throne, regardless of any consequences that might have accrued to myself." Instead of this, he ruminated at Paris over the character of the abased potentate, and his moralizings take a very candid form. He attributes to him "a Satanic pride," an "extraordinary contempt of men,"—"valuing as nothing the interests of humanity." Then why should he follow that monster to Elba? His last anecdote of Napoleon illustrates the aberrations of his vanity.

Before the commencement of the campaign of 1815 he ordered General Bernard, who took charge of his topographical bureau, to bring him a map of France as well as a map of the northern frontier. He carried almost to extravagance his mania for colossal maps. "Have you nothing larger than that?" he asked.—"No, sire, this is the only map you can consult, it being on the same scale as that of the Low Countries."—"And is this the whole of France?"—"Yes, sire." He seemed, standing with his arms crossed, to lose himself in contemplation for some minutes, and then said, "Poor France; why she is no more than a breakfast!"

Marmont interrupts his narrative at the portals of the restored monarchy, to sum up the history of his personal relations with Napoleon. It has been said of him that he was Napoleon's favourite, and treated by him as a son. M. de Montholon talks of Bonaparte, when a lieutenant of artillery, sharing his means of existence with Marmont, who declares the story to be false and ridiculous. He repeats his complaints of having been slowly promoted, jealously rewarded, unjustly rebuked, and continually misunderstood. At the same time he knew that Napoleon prized his services, and he imputes to him that he launched the charge of treason recklessly and insincerely. Marmont, however, seems to have nourished a peculiar sympathy with this man, whose character he so laboriously defaces, for he says "Napoleon, probably, was the being I loved the most during my life."

In 1814, no longer a Bonapartist, he was a courtier of the Restoration, and moved in the same society with Talleyrand, the Abbé Louis, Bournoville, and Dupont, conversed with the King, and enjoyed the light life of Bourbon palaces. Of the individuals at the head of affairs, all were corrupt, he says, except three: Dessoles, Jancourt, and Montesquieu. As for Talleyrand, he was neither so wicked nor so able as he has been represented. He was corrupt to a degree unprecedented in ancient or modern times. The Abbé Louis was a brute, Dalberg a greedy traitor, Bournoville an incapable, Dupont a miser. Once, at a council, Marmont was so incensed by the insolence of the Abbé Louis, that he threatened to fling him out of window; but Talleyrand interposed, and said

"Monsieur Louis, you must talk about these matters more calmly." The royal Louis made a more agreeable impression, when with his Gascon solemnity he said to the Marshal, "My dear Marmont, when one has commanded in ten battles, one belongs to the family of kings." But the Bourbon speedily illustrated the truth that his dynasty never learned anything and never forgot anything; he insulted the Old Guard; he insisted on the most empty pedantries, and from the first displayed as much vanity as dullness. Marmont describes his brain as capable of retaining everything and producing nothing. His pride was ridiculous. When the Emperors of Austria and Russia and the King of Prussia dined with him, he first seated himself, and then signified his pleasure that they should do the same. Reviewing the troops from a balcony, he ordered a chair of state to be placed for himself, and common chairs for the other sovereigns, who, however, preferred to stand, and thought he had chosen a *fauteuil* on account of his bodily infirmities. On the subject of these infirmities the Duke of Ragusa has much to insinuate. Among the mental infirmities of Louis was a habit of believing in the beauty of his own *mots*. Thus, when De Luxembourg carved a duck in the English fashion, the King looked pompously round the table and shouted "The English fashion! the English fashion! Be French, Sir, before everything!" He thought, says Marmont, that he had uttered a *mot à la Louis-Quatorze*. From the affairs of the Court the Marshal turns in a brief but painful episode to the affairs of his own family. The Duchess, during his long absence, had revelled in fashionable displays, and, upon his installing himself at home, seemed in no hurry to accommodate her mode of life to his wishes or necessities. He proposed "an amiable separation," resigned her jointure, and left her, as he affirms, to exercise her malice in a perpetual cabal with his enemies, of whom he had many, jealous and implacable.

The Seventh Volume of the Memoirs relates to one of the most remarkable epochs in the career of Napoleon, but is rendered less interesting than those which preceded it by the circumstance that Marmont was no longer with his former chief. He was at Paris before the return from Elba; he left the capital with the King; he heard only the distant rumours of Waterloo, and when Louis the Eighteenth died, he was among the relics of the Empire, a man not forgiven by one party or trusted by another. He witnessed all that took place at the death and obsequies of the sickly Bourbon.

The moment the physician who held the King's wrist pronounced him to be dead, the Duchess of Angoulême turned towards Monsieur and saluted him as King. A minute afterwards, the Duke Charles de Damas came, and, with tears in his eyes, announced to us, "Gentlemen, the King is dead!" Again a few minutes, and the Duke of Blacas came forward, and said, "Gentlemen, the King!" and Charles the Tenth appeared.

A parasitical literature of commentaries will, no doubt, spring up around these Memoirs, dealing so freely as they do with public and private character. Marmont distinctly accuses Prince Eugene of having, in 1814, disobeyed the orders of the Emperor Napoleon in the furtherance of his own selfish objects.

He intrigued in his own interest; he abandoned himself to the strange belief that he could, as King of Italy, survive the Empire.

M. Planat de La Faye, formerly an officer in the Imperial Artillery, who has had access to the original correspondence in the archives of the ducal house of Leuchtenberg, undertakes to

prove that Prince Eugene, so far from having sacrificed the Emperor to his own egotism, obeyed him in everything, rejected all corrupt proposals, and fulfilled to the letter his duty towards France and towards Napoleon. The letters quoted are those of Prince Eugene himself, Maximilian-Joseph, king of Bavaria, Prince Augustus of Tour and Taxis, Napoleon, Gen. Danthouard, the Duke of Otranto, the Duke of Feltre, and Count Tascher de La Pagerie. They bear upon the circumstances of Napoleon's order to Eugene to evacuate Italy, to negotiate an armistice with the Austrians, to garrison only Mantua, Alessandria, and Genoa, and to retire with the main body of his forces into France. This order, asserts Marmont, Eugene evaded; but M. de La Faye adduces the evidence of authentic documents to refute the charge. Some of Napoleon's instructions to his Italian Generalissimo are particularly characteristic. On the 17th of November, 1813, he wrote:—

You have still a fine army; and, if you have a hundred guns, the enemy is incapable of driving you out. It is only necessary to gain time. I have 600,000 men in movement, and shall unite 100,000 in Italy.

Next day:—

Don't allow yourself to be baffled by the bad spirit of the Italians. One must not count on the recognition of the people. The destinies of Italy do not depend on the Italians.

Two days afterwards:—

You must not leave the Adige without a grand battle. Grand battles are gained by artillery: have an abundance,—twelve-pounders.

On the 3rd of December:—

It is a great consolation for me to have nothing to fear in Italy.

But Eugene in January wrote to his wife:—"Bah, I shall never be King!"

In February, Napoleon was in the highest spirits:—

I have destroyed the army of Silesia, composed of Russians and Prussians. I began yesterday to beat Schwarzenberg. I have in four days made from thirty to forty thousand prisoners, including twenty generals, five or six hundred officers, from a hundred and fifty to two hundred cannon, and an immense quantity of baggage. \* \* It is possible that we may preserve Italy.

He evinced a tender sympathy in the sufferings of Eugene's wife, "the vice-queen," then about to give birth to a child, and recommended that she should be brought to Paris. Eugene, however, seems to have misunderstood his solicitude, for a remonstrance from him elicited the following:—

My son, I have received a letter from you, and one from the vice-queen, both full of extravagance. You must have lost your head; it was simply in a spirit of dignity and honour that I desired her to come to Paris, knowing her to be too susceptible in her feelings to desire that her accouchement should take place among the Austrians. \* \* Nothing would be more natural than for her to give birth to her child in the middle of her family. \* \* You must be mad to suppose that this suggestion has anything to do with politics. I never change in my style or my tone, and I write to you as I have always written.

A letter in cipher accompanying this recommended that Piedmont and Genoa should be left untouched, and that the rest of Italy should be divided into two kingdoms.

M. de La Faye's case in favour of Eugene will be best understood, however, after a careful perusal of the documents he has printed, and a comparison of them with the somewhat vague statement in the Marmont Memoirs.

*Russia at the Close of the Sixteenth Century, comprising the Treatise 'Of the Russe Common Wealth,' by Dr. Giles Fletcher;—and the Travels of Sir Jerome Horsey, Knt., now for the first time printed entire from his own Manuscript. Edited by Edward A. Bond. (Printed for the Hakluyt Society.)*

This volume of the Hakluyt Society appears very opportunely. At a time when public attention dwells so largely upon Russia and the Russians, it is very interesting to take up a book which gives a minute account of the state of that empire, and its inhabitants, almost three hundred years ago, and which so graphically describes the many journeyings, and many dangers, of one of the earliest envoys from the English Court to that of the "great lord and Emperor of all Russia," Ivan, so long after remembered by his dread name of "the Terrible."

The first portion consists of a reprint of Dr. Giles Fletcher's very full and complete view of Russia and its produce, together with its political and religious institutions, and the habits and customs of the people, as they appeared in 1588,—in which year he was sent as ambassador from Elizabeth to the young Emperor Theodore. As this has been frequently both printed and epitomized, we will pass on to Sir Jerome Horsey's narrative, which until now has remained as a whole in manuscript in the Harleian Collection,—extracting, however, the following remarks of Dr. Fletcher, which, with but slight alteration, might serve for the present day:—

"For the qualitie of their people otherwise, though there seemeth to be in them some aptnesse to receeive any art (as appeareth by the naturall wittes in the men, and very children) yet they excell in no kinde of common arte, much lesse in any learning or litterall kinde of knowledge: which they are kept from of purpose, as they are also from all militarie practise: that they may be fitter for the servile condition wherein now they are, and have neyther reason nor valure to attempt innovation. For this purpose also they are kept from traveling, that they may learne nothing, nor see the fashions of other countries abroad. You shall seldome see a Russe a traveller, except he be with some ambassadour, or that he make a scape out of his cuntry. Which hardly he can doo, by reason of the borders that are watched so narrowly, and the punishment for any such attempt, which is death if he be taken, and all his goods confiscate. Only they learne to write and to read, and that very few of them. Neither doo they suffer any stranger willingly to come into their realme out of any civill cuntries for the same cause, farther then necessitie of uttering their commodities and taking in of forreine doth enforce them to doo."

Sir Jerome Horsey, whose narrative forms the second part of the present work, was of an ancient Dorsetshire family, and appears to have gone out to Russia as a clerk, or apprentice, to the Russia Company in the year 1573; and "his familiarity with the Russian language, as well as a certain tact and readiness, of which his narrative gives proof," were the probable reasons, as the Editor remarks, of his being employed by Ivan, in 1580, as a confidential messenger to Queen Elizabeth, and subsequently in other important missions. The style of this narrative is very homely, and the spelling execrable; still, its spirit and simplicity render it interesting, while its truthfulness is emphatically confirmed by the frequency and confidence with which those portions which were printed in Purchas's 'Pilgrimes' are "quoted by the historian of Russia, Karamsin, who never expresses distrust of it as authority."

Horsey begins with notices of some of the earlier events of Ivan's reign, and details, with revolting minuteness, a long series of most

horrible cruelties, perpetrated not on the lower classes only, but upon his nobles. The fear of treason, however, Horsey tells us, for a long time haunted him; and he was much "troubled how to shun and escape the same." This seems to have eventually determined him to seek a close alliance with England; and as early as 1567 he despatched an ambassador to Elizabeth, to request an asylum here if driven from Russia; and to this the Queen returned a favourable answer, promising him also the free exercise of his religion. Many years passed on, and still the Russians endured the appalling cruelties of Ivan the Terrible; but during all that time the tyrant seems to have cast an anxious eye toward England, and on one occasion even to have seriously thought of becoming suitor to the Queen. At length, now feeling the approach of age, and surrounded by foreign and domestic enemies, Ivan, in 1579, determined to send confidential letters to the Queen and her Council by Daniel Sylvester, who was then on his journey from England. While preparing to proceed, Sylvester was struck by lightning in the English factory, and himself, his papers, and the Queen's letter alike perished. This awful event greatly "amazed" the tyrant, who said "Gods will be donn!" but raged and was in desperatt case." In this emergency, he sent for the narrator; and, after a lengthened conversation, Horsey was desired to convey the despatches to England.

We have an account of how the letters were closed up in "one of the fals sieids of a wooden bottell fild full with aqua-vita, to hang under my hors maine, not worth 3d.," and how 400 gold Hungarian ducats were sewed into his boots and quilted into his clothes. Not without many hair-breadth 'scapes did Horsey arrive in England; and, opening the bottle, "toke owt and swetned the Emperors letters and directions as well as I could, but yet the Quen smelt the savier." He was well received by the Queen, and returned the following summer with warlike stores to the amount of 9,000*l.*, for which the Czar at once paid. Soon after, Ivan fell into a rage with his eldest son, Charrowich Ivan, and

"strake him in his furie a box on the ear; whoe toke it so tenderly, fell into a burninge favour, and died within three daies after. Wherat the Emperor tore his hear and byrd like a madd man, lamentinge and morninge for the loss of his sonn. But the kingdom had the greatest loss, the hope of their comfort, a wise, mild and most worthy prince, of heroically condicon, of comly presence, 23 years of age, beloved and lamented of all men: was buried in Michaela Sweat [Saint] Archangle church, with jewells, precious stones and perrell, putt into his toem with his corps, worth 50 thousand poundes, wretched by twelve citizens everie night by chainge, dedicated unto his saint John and Michall archangell, to kepe bothe bodye and treasure."

This unhappy event appears to have been the cause of the embassy to England to demand the Lady Mary Hastings, who was related to the Queen, in marriage. The ambassador arrived in the autumn of 1582, and was—

"magnificently received: had audience of the Quen; delivered his letters commendatory. Her Majesty caused that lady to be attended one, with divers great ladies and maides of honor and yonge noblemen, the number of each appointed, to be seen by the said ambassador in Yorcke Howse garden. She put one a staetly countenance accordingly. The ambassador, attended with divers other noblemen and others, was brought before her Ladyship; east down his countenance; fell prostrate to her feett, rise, ranne backe from her, his face still towards her, she and the rest admiringe at his manner. Said by an interpritor yt did suffice him to behold the angell he hoped should be his masters spouse; comended her angellicall countenance, state and

admirable bewty. She after was called by her famillier frends in court the Emporis of Muscovia."

The lady, however, was not ambitious of becoming the sixth wife of such a Bluebeard, so the alliance was courteously declined, and Sir Jerome Bowes in great state was sent instead. This ambassador was received with especial pomp, "the Emperor setts in his majesty, richly cladd, with his three crowns before him; fower yonge noble men, called *rindeys*, shininge in cloth of silver, with fower septers or bright silver hatchetts, of each side,"—the Czar standing up, and laying aside his imperial cap, when he received Elizabeth's letter. From subsequent conferences, it appears that Ivan was by no means willing to forego the advantage of an English wife. Indeed, Horsey remarks, that had Bowes chosen, the Emperor would even have promised to set aside his two sons, and advance the children of the English marriage to the succession. A rumour of this seems to have spread among the courtiers, and "those of nearest alliance to the princis wiff, the familie of the Godonoves," which naturally awakened their alarm,—so they "plotted a remedye to cross and overthrow all these designs." Ivan, it appears, discovered their plans, and curiously characteristic of the man and his times were his precautions. "In furie, much distressed, and douptinge," he sent for threescore witches and magicians from the North to Moscow, where they were "placed and garded, and daile dieted and daily visited by the Emperor's favoret, Bodan Belskoye," to whom they reported their divinations. But the favourite was now in league with Ivan's enemies, and while "a great blazing star and other prodigious sights" were seen over Moscow for many weeks, the soothsayers declared the "strongest planetts" of heaven were against the Czar. No wonder was it that the aged tyrant sank rapidly,—for who could suspect human agency was employed when the stars betokened ill? The account of Ivan's last days is singularly graphic and characteristic. The once mighty ruler, now unable to move, was carried every day into his treasury to feast his eyes upon the precious store of jewels; and with sad earnestness he expatiates upon their imagined virtues. "This faire currell (coral) and this faire turcas, of his natur arr orient coullers; put them on my hand and arm. I am poisoned with disease: you see they shewe their virtue by the chainge of their pure culler into pale, declares my death. Reach owt my staff roiall,"—and then, looking at the precious stones with which it is thickly studded, he remarks on the diamond, "yt restreyns furie and luxurie,"—the ruby, that gives vigour and memory,—the sapphire, that increases courage and rejoices the heart. He orders spiders to be brought. Horsey, who was eye-witness of this strange scene, continues,—"Caused his phizician, Johannes Lloff, to scrape a circle therof upon the tabell; putt within it one spider and so one other and died, and some other without that ran alive apace from it:—'It is too late, it will not preserve me,' said the dying Czar.—"

"In the afternone perushet over his will and yet thinckes not to die: he hath ben bewitched in that place, and often tymes unwiched againe; but now the devill failels. Comaunds the master of his oppathicke and phizicians to prepare and atend for his solace and bathinge; looks for the goodnes of the signe; send his favoret to his witches againe to know their calculacions. He coms and tells them the Emperor will burry or burn them all quicke for their fals ilucions and lies. The daye is come; he is as hartt holl as ever he was. 'Sir, be not so wrathfull. You know the daie is com and ends with the settinge of the sun.'—He hasts him to the Emperor: made great preparacion for the bathe. About the third hower of the daye the Emperor

went into it, sollaced himself and made merie with pleasant songs as he useth to doe: came owt about the 7th hower well refreshed; brought forth, setts him downe upon his bend; calls Rodovone Borken, a gentilman whome he favored, to bringe the chess board. He setts his men, all savinge the kinge, which by no means he could not make stand in his place with the rest upon the plain board; his chieff favoret and Boris Fedorowich Goddonove and others about him. The Emperor in his lose gown, shirt and linnen hose, faints and falls backward. Great owt-crie and sturr; one sent for aqua vita, another to the oppatheke for 'marigold and' rose water, and to call 'his gostlie father and' the phizicians. In the mean he was strangled and stark dead."

Thus, we find that "the tight cravat," which has been called the Magna Charta of Russia, is by no means a modern institution, but was employed, not only to rid the world of "the mad-man Paul," but of the ferocious Ivan the Terrible. Very little confusion followed this change,—although Bowes, the ambassador, seems to have been rudely dismissed;—and Ivan was sumptuously buried in the Church of St. Michael, the passers by, as Horsey naively remarks, fain "to crosse and bless themselves from his resurrection againe." After witnessing the coronation of the young Emperor, Horsey returned with letters from him to Queen Elizabeth; and early in the following spring set out again for Russia, with a large store of presents, among which were "organes and virgenalls," which especially delighted the Empress, "never seeinge or hearinge the like before"; and live stock, consisting of fine mastiffs, a dappled bull, which excited great admiration, and "two lyons brought forth of thier cages (drawen upon sleades) by a littell Tartor boye with a wand in his hand, standinge in awe of noe other."

Russia was on the eve of the revolution that placed Boris upon the throne; so, at length—probably fearing to offend the English Queen—Horsey was dismissed, too happy to escape, although unable to obtain the sums of money owing him, "and so aboard the ship, where I was as glad to be as Sir Jerome Bowes was when he escaped thence." With his safe return to England, and a short narrative of the "juste judgement" that eventually befell the usurper Boris and his whole family, 'The Travels of Sir Jerome Horsey' conclude. The publication of this volume has increased our obligations to the Hakluyt Society,—since, both as a very curious picture of Russia in the sixteenth century, and an important contribution to the history of English commerce, it will form a valuable addition to the library.

*The American Gentleman's Guide to Politeness and Fashion; or Familiar Letters to his Nephews, containing Rules of Etiquette, Directions for the Formation of Character, &c. &c.; illustrated by Sketches drawn from Life of the Men and Manners of our Times.* By Henry Lunettes. (New York, Derby & Jackson; London, Low & Co.)

A man belongs to his own country—a gentleman to every country under the sun and moon; and thus, in the interest of good manners and good friendship, we protest against any manual of civilities announced as specifically American. Books like 'The American Gentleman's Guide to Politeness and Fashion' are only good for the intimidation of the vulgar,—their real value lying in the amount of fun furnished by their fine language—to those who do not fancy fun ungenteeled, and abstain from the same accordingly. Life is too short to admit of our considering point by point the counsels addressed by Jonathan Grandison Chesterfield Crichton (for something like this should be the real name of this professing Col. Lunettes) to "his nephews,"—

"young dogs" (to quote a term of his own) whom he is desirous to prevent by training from ever becoming puppies. Weeks could be spent over the chapter on dress, though it is well nigh as severe in its simplicities as that piece of coxcombry long ago thrown out from the reprints of 'Pelham.' Any "wheedling jade" (we are quoting another of our American Mentor's elegancies) whom any "young dog" may desire to captivate, is apprised by Col. Lunettes that her Adonis is no American gentleman if he wears that atrocity of atrocities, a coloured shirt,—or ventures to take off his gloves when in the society of the ladies! She is also affectionately warned that, on the day when she is made *Mrs. Jonathan Grandison*, she is at liberty to expect at the altar, "should the wedding take place in the evening, by way of very elegant costume, a dark claret dress-coat, white ribbed-silk, or *moire antique*, waistcoat, white silk neckcloth, black trowsers, silk stockings, and shoes. The lining of the sleeves, also, of white silk, coming to the extreme edge of the cuff, imparts a singularly light and elegant appearance to the hand and glove. An equally elegant *Morning Wedding-Dress* might consist of a rich, deep-brown frock-coat; waistcoat of black cashmere, with a small violet-coloured palm-leaf figure; neck-tie of silk, combining colours of black and cherry, or brown and deep blue; trowsers of delicate drab, or stone-colour; gloves primrose, or slate-coloured kid."

Bachelors, on the other hand, are still permitted their privileges. They are allowed to sit at dinners—like priests whose old heads are cold because of their tonsure, like Quakers in courts of justice, who keep their heads hot because of their testimony—covered.

"Bachelors' Dinner-parties are pleasant, social *réunions*, at which gentlemen enjoy themselves with more *abandon* than would, perhaps, be considered consistent with the quiet and more retired respect due to the presence of the '*beau sexe*;' and, as a natural consequence, admit of a more *négligé* style of costume. Still, however, a certain regard must be had to the requirements of good society; and as many of these parties, when they break up, adjourn to the opera, or theatre, where they are pretty sure to meet ladies of their acquaintance, a costume half-way between morning and evening is, by tacit agreement, prescribed; for instance:—a coat of some dark colour (generally termed, '*medley-coloured*'), cut rounded over the hips; black cap; inner vest, buttoning rather high in the breast; dark grey trowsers, and black silk neckerchief, or ribbed silk scarf."

With this dinner party of bachelors in black caps we may justifiably, in some awe, take leave of the Manual of the American Gentleman, so far as male dress is concerned. Extremes meet, and we recommend to Col. Lunettes for his second edition the consideration of that dancing-master's advertisement, which began "Gentlemen and ladies *without shoes and stockings*." The bare-footed ball stands at the natural antipodes to the black-capped dinner!

Nursery eloquence would seem to be at "fever heat" in "the Land of Promise"—since the following oration is propounded as model of enthusiastic tenderness in expression to "young dogs" having mothers. At all events, the following is what Col. Lunettes deposes to having heard (and admired) in the nursery of a country house:—

"Presently, the eldest son, a fine manly boy of some sixteen years, entered, hat and cane in hand. Used, I suppose, to a jumble of faces and forms, in this human kaleidoscope, he evidently did not observe the quiet figure in the high-backed chair. 'Mother,' he exclaimed in a tone in which boyish animation and the utmost affection were singularly united, striding across the room, like the Colossus of Rhodes, suddenly endued with powers of locomotion: 'Mother, you are the most beautiful and irresistible of your beautiful and irresistible sex!'

and stooping, he pressed his full, cherry lips, gently upon her rounded cheek."

Domestic affections disposed of, Letter the Sixth lays down the usages of visiting, the Colonel herein reminding us whimsically of that *Capt. Truck* in one of Fenimore Cooper's novels, who was incessantly introducing everybody to everybody (in the intervals of sea-sickness) on board an Atlantic steamer. We fear to perplex "Young England" with our "compleat gentleman's" directions for the behaviour of Young America, since they are as minutely drawn out as though the writer had been the very identical Transatlantic gentlewoman who, when sought by "the cream" of London society, declared that all her mornings were spent in penning "*declensions*." The following, however, is as precious as a lady's—perhaps not that lady's—postscript:—

"Never remain seated in the company of ladies with whom you are ceremoniously associated, while they are standing. Follow them to any object of interest to which they direct your attention; place a seat for them, if much time will be required for such a purpose; ring the bell, bring a book; in short, courteously relieve them from whatever may be supposed to involve effort, fatigue, or discomfort of any kind. It is, for this reason, eminently suitable to offer the arm to ladies when ascending a stairs."

"A stairs!"

This chapter on visiting, which is enough to make the most brazen "young dog" of the *Dazzle* species nervous, when called upon to recollect what he must and must not do, is matched, if not surpassed, by a collection of forms of epistolary correspondence which may be found arranged in transcendental phraseology in Chapter the Eighth. Let us see how a "young dog" is to be handed over to a "lady of fashion or distinguished social position" suspected of ball-giving intentions.—

"Permit me to present to you my friend, Mr. James Stuart—a gentleman whose polished manners and irreproachable character embolden me to request for him the honour of an acquaintance with even so fastidious and accomplished an arbiter of fashion as yourself. Mr. Stuart will be able to give you all the information you may desire respecting our mutual friends and acquaintances in society here."

Richer in grace and riper in elocution than the above, are the receipts showing how the "young dog" is to make himself agreeable at ball, evening party, or dinner, provided he is fortunate enough to get invitations. We have all in our time made merry over the confession of Miss Austen's *Mr. Collins*, who owned to arranging beforehand such little compliments as might render himself acceptable to his patroness, the Lady of *Rosings*, and her daughter, little dreaming that the "young dogs" of America were to take him for their model. Nevertheless, they are here instructed that—

"passingly to reflect, while making one's toilet for such an occasion, upon the general character of the company one is to meet, and upon the subjects most appropriate for conversation with those with whom one will probably be individually associated, may not be amiss. Nor will it be unwise to recal such reminiscences of personal adventures, popular intelligence, &c., as the day may have furnished."

The "young dogs" are further (p. 301) enjoined not to be too merciless in the quantity of their wit,—to study a pleasing manner of laughing, by way of making themselves "*human sunbeams*;"—thirdly, to recollect that—

"all slang phrases, everything approaching to *double entendre*, all familiarity of address, unsanctioned by relationship or acknowledged intimacy, all mis-timed or unsanctioned use of nick-names and Christian names, are as inadmissible in good society as are personal familiarities, nudging, winking, whispering, &c."

More complicated still are our Colonel's entries in his breviary of table manners, destined for those days (we presume) when "the young dog" dines without his black cap. "It is well," says our *Brummel*—

"to learn to sit uprightly at table, to keep one's individual 'aids and appliances' compactly arranged; to avoid all noise and hurry in the use of these conveniences; neither to mince, nor fuss with one's food; nor yet to swallow it as a boa-constrictor does his,—rolled over in the mouth and bolted whole; or worse still, to open the mouth to such an extent as to remind observers that alligators are *half mouth*. Eating with a knife, or with the fingers; soiling the lips; using the fork or the fingers as a tooth-pick; making *audible* the process of mastication, or of drinking; taking soup from the *point* of a spoon; lolling forward upon the table, or with the elbows upon the table; soiling the cloth with what should be kept upon the plate; putting one's private utensils into dishes of which others partake; in short, everything that is odd, or coarse, should nowhere be indulged in. \* \* When partaking of anything too nearly approaching a liquid to be eaten with a fork, as stewed tomato, or cranberry, *spoon* it with small pieces of bread;—a *spoon* is not used while eating meats and their accompaniments. Never take up large bones in the fingers, nor bite Indian corn from a mammoth ear. (In the latter case, a long *cob* running out of a man's mouth on either side, is suggestive of the mode in which the snouts of dressed swine are adorned for market!) If you prefer not to cut the grain from the ear, break it into small pieces and cut the rows lengthwise, before commencing to eat this vegetable."

By this time the reader, let him be ever so much on his best behaviour, ever so anxious for correctness, fascination, and elegance of manners, will be glad of a mouthful of fresh air, and not sorry to bid good day to a censor, who keeps an eye of such awful watchfulness on his proceedings, and lays down the law in a fashion so overcoming as the American Colonel. He needs not to be told in what value we hold this proof that *Mr. Turveydrop*, as well as other British fools of quality and of no quality, has cousins and descendants quite equal to himself in "the States."

*The Press and the Public Service.* By a Distinguished Writer. (Routledge & Co.)

SOME lively moralist once prettily remarked, that the Press is the artillery of thought. Yet as many tropes and similes might be cited against as in favour of the mighty and popular, dreaded and adored engine. That the liberty of the Press is the glory of popular governments is indeed a truism; and the assertion of Lemontey, that since the discovery of printing not a single government has perished which had not previously enslaved the Press, is as near truth as general assertions can well be. The working of the Press in France is well illustrated by the comment of an anonymous author, who asks—if there had been printing-presses in the Tower of Babel would they have produced more confusion of principles and ideas, more contrasts of opinion, more imbecile arguments, than ours (the French) have done? We leave our agreeable neighbours to answer this query for themselves, well satisfied that it is not applicable to this country, where the healthy feeling of the nation exercises prompt and effectual influence over the occasional excesses of its Press.

A "Distinguished Writer" discusses the uses and advantages of anonymous writing, without overlooking its abuses, and with a conclusion in favour of that system and style of composition. He fails to do justice to many, and particularly to divines, who "have contributed to sanctify and secure" the freedom of the Press; and since he reckons among them such names as Atterbury, Warburton, and Bloomfield, we are entitled to ask why Hoadley

is omitted? He, at least, whatever may be thought of his doctrinal opinions, can never be mentioned but with respect, as one of the ardent lovers and the bold assertors of liberty,—as one who lived at a time when liberty, civil and religious, was in exceeding peril. As for Atterbury, his contest with Hoadley did not exhibit him in the light of a lover of freedom; and with respect to Warburton, we remember less what he did for the liberty of the Press, than the liberty the Press took with him when, in Churchill's words, it denounced him as—

A man so proud, that should he meet  
The twelve Apostles in the street,  
He'd turn his nose up at them all,  
And shove his *Sa-tour* from the wall.

The Press, as it is seen in the newspapers, is something better than what it has been aptly enough called, "the fulcrum which Archimedes longed for." Lord Mansfield recognized one of its great uses, when he remarked to a foreigner, who was surprised at the scanty public in the courts of justice,—"No matter, Sir, we sit every day in the newspapers." In the "Distinguished Writer" we are sorry to see a lurking suspicion that any portion of the English press is venal. The time has gone by when an editor would charge to anybody "3s. 6d. for attacking Mr. Burke." On the other hand, we rejoice to be able to agree with him, when he says of anonymous writing—"It has been sometimes said that men of rank and consideration cannot condescend to answer anonymous accusations. This is untrue. They always condescend to answer, if they have anything to say." The "Distinguished Writer" cites many cases in which good service has been rendered by anonymous writing, and which service could not have been rendered in any other way. And so, with pseudonyms. "Peter Plymley" could assert with witty audacity what Sydney Smith himself would have been reluctant (at the period) even to publicly hint at. As for acknowledging the authorship of such books, Lord Somers advised Swift, early in life, never to own any writings laid to his charge; "because," said the Dean, "if I did this in some case, whatever I did not disown afterwards would infallibly be imputed to me." And, accordingly, he dictated to a 'prentice who could write a feigned hand, and what was so written was despatched to the printer "by a blackguard boy." Anonymous or pseudonymous, "temper" in writing is far more conducive to triumph than it was in the case of Hayley's namby-pamby heroine, Serena. Tillotson, on the authority of St. Jude, noticed the dispute between St. Michael and the Devil, in which had the Archangel lost his equanimity and fallen to hard words, he would inevitably have had the worst of that sort of argument. So, avoid harsh terms, and do not wince at jokes:—

"A truly great statesman can well afford to smile at mere jibes. There was a dispute at a dinner at Lord Tankerville's, between Burke and Fox, as to who had been oftener the subject of caricatures. Burke carried it. He then detailed the lampoons which had been published against him so humorously as to keep the table in continual laughter. 'My dear Doctor,' also said Johnson to Goldsmith, very sensibly, 'what harm does it do any man to call him Holofernes?' 'I should,' observed Franklin, when abused by the sycophants of power in his day, 'think myself meaner than I have been described, if anything from such a source could trouble me.'"

To be unappreciated or disparaged, is among the little trials to which all great men are exposed. It is not long since we heard a fledgling from a German university, who had just come from presenting his letter of introduction to a celebrated Professor, describe the latter as "rather shallow in his learning!" But let the Professor take comfort:—

"The conduct of the doctors of the age to Hervey

was simply infamous. 'Oh,' said a French dunce, 'I know that fellow Descartes—there is nothing in him; he is quite a common person.' Another said that he was 'a dangerous, chimerical fool.' He died in exile. A Mons. Regis, whom no human being remembers, successfully harried Malebranche. He was assisted in worrying the searcher after truth by a Mons. Arnauld, equally obscure. Pope was badgered into writing the 'Dunciad'; Adam Smith was long considered as a dreamer; Pitt did not fully comprehend the 'Wealth of Nations'; Fox arrogantly declared it '*past understanding*.' It is so painful even for great men to acknowledge a superior or a peer, that a generation passed away before the doctrines of Adam Smith were generally admitted. As for the majority of the people, it is of course evident that the commanding minds of the age are years of thought and study in advance of them. A stupid sergeant 'shook his head at Murray as a wit.'"

But to be unappreciated is a small matter in comparison with being persecuted; and as a persecutor of writers who advocated civil and religious liberty for all, with some degree of boldness, Sir Vicary Gibbs will ever be remembered as a sort of mitigated Jefferys. Here is a picture of the days of our fathers, which their sons may contemplate with the complacency of the sight-seers in the Tower, who put on the Spanish thumb-screws, in mirth, and are glad to think that nobody dares to tighten them.—

"There is no end to this kind of tyranny when it once begins. At the time of the 'No Popery' cry, Mr. Perceval had every newspaper not devoted to the Treasury under prosecution at once. Sir Vicary Gibbs was attorney-general. He was a man as violent in his disposition as contracted in his views, and he pursued the Press with relentless ferocity. He filed his informations by the score, and though he did not venture to bring many of his cases to trial, he harassed his victims by anxiety and delay. He exhausted them by costs. His caprice was equal to his bigotry: he would prosecute the man who copied a passage, and let the original publisher go free; or he would prosecute both together and bring the copyist first to trial. If discomfited, he would then let the author go free; or he would first try the copyist, and though defeated by his acquittal, afterwards try the original publisher in some other county. To show the mere party feeling, however, by which this man was influenced, a single instance will suffice. There was one, only one, *ex officio* information left him by his upright and independent predecessor. The atrocious nature of that libel could not admit of a dispute; it was a scandalously false charge of an offence amounting to murder, with the design of making the soldiery mutiny. This prosecution Sir Vicary Gibbs abandoned at once, because the libel was directed against those who had formerly turned Sir Vicary and his friends out of office, and because it was published in a newspaper devoted to his party. Happily for England, however, it was Sir Vicary's first painful fortune to be defeated in most of his attempts to crush the Press, and he caused those discussions of the *ex officio* power which first brought it into hatred and then into disuse."

Of course, the fury of the Government had its usual effect on the people. But the ruling powers had not profited by the old story in Lucan. When Jupiter condescendingly entered on an argument with a rustic, his godship, getting the worst of it, began flinging his ordinary strong missiles at the clown. "Ah! Jupiter," exclaimed the peasant, "now I know you are defeated, or you would not have used your thunder."

*Confessio Amantis* of John Gower. Edited and Collated with the Best Manuscripts by Dr. Reinhold Pauli. 3 vols. (Bell & Daldy.)

WE are glad to renew our acquaintance with "moral Gower," as Chaucer called him, under such favourable circumstances. His principal English poem is here reprinted in the handsomest form which, perhaps, it ever assumed; and we

have seldom seen three octavo volumes bearing so inviting an appearance. They are a fine specimen of modern typography, or, we should rather say, of typography of the present day, founded upon the bold, substantial, and masculine-looking characters employed by our ancestors about a hundred years ago, rendering the use of spectacles needless even at a comparatively advanced age. What we may term the ornamentation of the work is even older; and the only fault we can find in this respect is, a little want of consistency; for the black letter belongs to the infancy of printing, while the head and tail pieces are of an intermediate period. When, however, we look at the entire effect of the three volumes, as a production of Art, we see nothing that does not merit praise and admiration.

So much for externals. With regard to the poem itself, upon which we have not cast our eyes for a good many years, we are surprised by the degree of interest it continues to excite. We were afraid that we should find our more youthful recollection an over-estimate; and that portions which had formerly made the most agreeable impression, even for cheerfulness and variety, to say nothing of higher claims, would now seem flat, tedious, or even insipid. On all accounts, we are rejoiced that such has not been the case; and we have read through the whole of the '*Confessio Amantis*' with quite as much gratification, and with more profit, with reference especially to the state and history of our language, than on any former occasion. We do not mean to say that, after we took up the book again, we did not lay it down; but we can safely assert that, until we had concluded it, read up no other volume. We do not suppose that our readers generally would be influenced by an equal amount of pleasure and curiosity; but we feel confident that they will admit, that in many parts the poem is extremely amusing, and that "moral Gower" deserves much more attention than he has hitherto, especially in modern times, received. He himself tells us, just at his conclusion, that he wrote "between earnest and game," which is exactly the character of his performance; and with regard to Chaucer's epithet "moral," which some have been disposed to deny, not far from the same place, Gower gives it to himself, and to the general complexion of his writings. This is a circumstance to which those who have doubted its applicability have, we think, never adverted.

But it is not merely as a pleasant teller of stories, more or less strange, that Gower is to be read: there are abundant materials in his poem for the study of our language at the very period when it was assuming a distinctive character. Langland, Chaucer, Gower, and Lydgate, who all lived in nearly the same kings' reigns, were the great original masters of our speech; and as Dr. Pauli has truly observed in his Introduction, our literature, if not the literature of all countries, has commonly flourished in epochs; those epochs having been produced and regulated by the tumultuous circumstances of times almost immediately preceding. Out of the wars of Edward the Third and the struggles and sufferings of Richard the Second grew what we may consider the first great epoch. It was then that Latin was much disused, that French was generally discarded, and that English, in the hands of the four poets we have named, became, as it were, for ever the standard language of our country. Gower is a remarkable proof in point. He left behind him three works, composed in those three languages,—his '*Vox Clamantis*' was in Latin, his '*Speculum Meditantis*' in French, and his '*Confessio Amantis*' was in English,—and these separate books form the

pillow of our poet on his monument in St. Saviour's, Southwark. No copy of the second of these productions has come down to us: the 'Vox Clamantis' is entirely political and historical, and the 'Confessio Amantis' is merely devoted to the passion of love, and its effects upon the moral virtues and the intellectual character. It well merits the closest study of philologists, with reference to the then condition and subsequent improvement or deterioration of our mother-tongue.

Although comparatively neglected in modern times, until Wharton drew attention to it, in the infancy of printing it attracted the notice of our most ancient typographer. It was printed by Caxton in 1483 (between seventy and eighty years after Gower's death), and by Berthelet in 1532 and 1554; so that it came from the press thrice before Elizabeth ascended the throne,—the latter part of her reign being to be considered the second great epoch in our national literature. Little was said, and less known about the 'Confessio Amantis' until the publication of 'The History of English Poetry,'—Vol. I. in 1774, Vol. II. in 1778, and Vol. III. in 1781. Extracts were there abundant; and, in our own day, Chalmers ventured to reprint the whole in his enlarged edition of 'The British Poets,'—a work admirable in its design, if, like its predecessor by Anderson, it had not been disfigured by notoriously imperfect typography. In this respect the volumes now before us seem almost faultless; for, although we have not had an opportunity of collating the 'Confessio Amantis' with any manuscripts, it is obvious that the utmost pains have been taken, and that Dr. Pauli has availed himself not only of Caxton's and Berthelet's editions, but of all accessible written resources, including the celebrated copy in the Stafford collection.

We are afraid, on the showing of Sir H. Nicolas and Dr. Pauli, that the family of the Duke of Sutherland and Lord Ellesmere must relinquish all pretension to being related to, or even descended from, John Gower. They have hitherto depended mainly upon the possession of a MS. of the 'Confessio Amantis,' which was supposed to have been presented to an ancestor by the poet; but it now turns out, on the authority of Sir Charles Young, Garter, that it was the very copy of the work which the author laid at the feet of King Henry the Fourth, while he was yet "Harry of Hereford, Lancaster, and Derby." It is known that Gower had two patrons: in the earlier part of his career he was encouraged by Richard the Second, who, while rowing on the Thames, invited the poet into his barge and personally solicited him to write. A very little later, the star of Bolingbroke being in the ascendant, Gower shifted his sail, and seems to have paid his court to Henry the Fourth with at least equal assiduity; and the only part of Dr. Pauli's prefatory matter of which we can complain is his vain, though laudable, attempt to vindicate Gower from the charge not so much of ingratitude as of tergiversation. We do not, however, know that he had ever given any pledge to Richard the Second, and we are quite sure that, at the same time and nearly under the same circumstances, considerably more than half the kingdom was guilty of adhesion to the reigning monarch, to the abandonment and oblivion of their allegiance to the unfortunate Richard. Poets, as Fuller says, are commonly poor, and depending, as they necessarily did in early times, on the bounty of the rich, it cannot be wondered that they should have sought the sunshine of court favour. If there were anything wrong, anything unworthy, in Gower's proceeding in addressing a second copy of his 'Confessio Amantis' to

Henry, when he had already given one to Richard, he certainly had not the ordinary excuse of want of money or patronage; for, as his biographer has proved on very clear documentary evidence, he was lord of three manors,—one in Norfolk, another in Suffolk, and a third in Kent.

The subject of the 'Confessio Amantis' is an odd one for a man in very advanced life. Gower reversed the usual order in this respect, for he began with religion, followed it up by politics, and concluded with love. Of his age he makes no secret near the end of his poem; and in his last interview with Venus, she put a rosary (then and there called "a pair of beads") about his neck, and addressed him in these terms:—

Lo! thus she said, Johan Gower,  
Now thou art ate laste caste,  
Thus have I for thine ese caste,  
That thou no more of love seche:  
But my will is that thou beseeche  
And pray hereafter for the pees,  
And that thou make a plein rees  
To love, which taketh litel hede  
Of olde men upon the nede,  
Whan that lustes ben away,  
Forty to thine nis but a wey,  
In which let reason be thy guide:  
For he may some him self misguide  
That seeth nought the perill to fore.

This is not a favourable specimen for our first quotation, because some of the words and lines are more obscure than most other parts of the poem, which in general (especially with the aid of an excellent Glossary at the end of Vol. III.), is clear and intelligible. Of course, nobody will expect that the English of about 450 years ago is to be read and understood like the English of our own day; but there are many great advantages to be reaped from the very difficulties of this kind that are to be overcome. Considering how much French had been used and spoken in the early time of Gower, it is quite surprising to see how abundantly, and how happily, he avails himself of the Saxon elements of our tongue. We do not remember more than three or four places in which he resorts to French phraseology, and then only for a few words. Singularly enough, one of these places is the very line before that with which we commenced our preceding extract. In that quotation of fourteen lines there are not more than two or three words of French origin, and one of them, *plein*, is a law term which was continued in use centuries after the death of Gower. His 'Confessio Amantis' is not a less useful study of idiomatic English than any of the best works of his contemporary Chaucer, and from it we see how our speech has been impoverished by the loss of such words as *sweven*, *wanhope*, *teen*, *quemen*, *fele*, *rede*, *grome*, and hundreds more, and how it might again be happily enriched by their re-introduction.

The design of the work before us is as simple as it well could be, but on that very account it possesses some inconsistencies; and one of the most glaring is that the Confessor, who is a Priest of Venus, is obliged, when speaking of his own goddess, to abuse her for her lightness and infidelity. Gower feigns that, being deeply in love, though perhaps seventy years old, he seeks Genius, the Priest of Venus, and makes confession to him, not only of his passion, but of all the other vices and weaknesses with which it is accompanied. The whole production, therefore, is a dialogue between Gower and Genius; but it is not until near the close of their conference that we become aware of the great age of one of the parties. It seems not improbable that the poem was long in passing through the hands of the author: he might begin it as a young man, and finish it as an old one; and it is quite certain that, as it proceeds, the work assumes a graver and more philoso-

phical character. In the later books are introduced long discussions upon theoric and practice, upon systems of theology, upon geography, astronomy, the creation of the world, and upon the learning of the Egyptians, Chaldees, Greeks, Romans, and Persians. None of this is, however, without its interest to those who are curious as to the state of knowledge and opinion among the learned in the time of Gower. Tales, anecdotes, and superstitions are constantly interlarded; and although many of them are from Ovid, Homer, and Virgil, we are to recollect that, however familiar such subjects may now be to us, the books were then little read, and none of them translated, so that the matters contained in them possessed great novelty, variety, and interest. Besides these, Gower went to many other sources of a mediæval character, such as the 'Gesta Romanorum'; and we know that he was indebted for the story on which Shakspeare founded his 'Pericles' to that storehouse of antiquated learning, 'The Pantheon, or Universal Chronicle,' of Godfrey of Viterbo. It is astonishing into how many languages these latter incidents were rendered, and it is only comparatively recently that Mr. Thorpe discovered them in an Anglo-Saxon version. Even Dante was put under contribution by Gower, who also shows that he was well acquainted with some of the earliest of Italian novelists.

This is a point on which we may be allowed to say that Dr. Pauli's, in other respects, very complete work might have been enlarged; for in brief foot-notes we should have liked to see it stated from what particular sources such of the tales as could be recognized had been derived. We are aware that no extent or depth of modern learning could have supplied some of them, and as to others, they are known and obvious; but even where they are taken from Ovid, it would not have been amiss to have named the particular work; and, as regards Virgil, to have distinguished between those matters narrated by the poet and those derived from the magician. The common middle-age notion of the author of the *Æneid* was that, besides being a poet, he was a professor of the black art. The not unfrequent allusions to 'Troilus and Cressida' show that Gower took his knowledge quite as much from Dares and Dictys, as from the *Iliad* and the *Odyssey*. Among other stories, we encounter that in which the question of Darius is answered by Harpagus, Manachaz and Zorobabel; and when Gower describes the beauty of the King's mistress, Apemen, we meet with the subsequent passage, which all will understand, and in the truth of which most will concur:—

Among the men is no solas,  
If that there be no woman there;  
For but if the woman were,  
This worldis joie were away.  
Through hem men finden out the way  
To knightthode, and to worldis fame:  
They make a man to drede shame,  
And honour for to be desired.  
Through the beauty of them is fired  
The dart of which Cupide throweth,  
Wherof the jolif peine groweth,  
Which al the worldis hath under fote.  
A woman is the mannes bote,  
His life, his deth, his wo, his wele.

Now, in these fourteen lines, discarding the difference of orthography, there is but one word that will cause any reader to pause as to its meaning, and that is the noun "bote"—"a woman is the mannes bote."—but when we explain "bote" by the familiar term of booty, or reward, the difficulty vanishes in an instant. As an appropriate companion to the above, we may insert what Gower elsewhere says of female beauty,—a passage that will, we apprehend, secure to him many friends among our fair readers. *Amans* (for so he calls the party making confession) thus speaks to Genius of

the delight felt on beholding a beautiful woman:—

He seeth her face of such colour,  
That fresher is than any flour;  
He sees her front large and plaine,  
Without frounce of any greine;  
He seeth her eyen liche an heven,  
He seeth her nose straughte and even,  
He seeth her ruddle upon the cheke,  
He seeth her redde lippes eke;  
Her chume accordeth to the face:  
All that he seeth is full of grace.  
He seeth her necke round and clene,  
Therime may no bone be sene;  
He seeth her handes faire and white;  
For all thes thing without wite  
He may se naked at lyste,  
So is it well the more feste,  
And well the more delicate  
Unto the feeding of mine eye.  
He seeth her shape forth with all  
Her body round, her middell small,  
So well begone with good array,  
Which passeth all the lust of May,  
When she is most with soft shoures,  
Full clothed in his lusty floures.

Gower does not scruple to borrow sometimes from the commonest authorities (they were not common in his days), and in his version of *Æsop's* fable of the covetous and the envious man has been quoted by Warton, and we think by Ellis, if not by Mrs. Cooper. He describes envy as a passion that is "sick of another mans hele," or well doing; and we may notice that Chaucer says much the same of it in his 'Doctor of Physic's Tale,' where he observes

Save envy alone,  
That is sorry of other mens wele,  
And glad of their sorrow and unhele.

These contemporaries had a common original to which they resorted, and in later times we have seen the expression repeated in nearly the same terms. Phineas Fletcher, in his 'Purple Island,' speaks of one who is

Sick of a strange disease—his neighbour's health.  
and Wither, in his 'Philaretus Complaint,' has this couplet upon Envy—

Sure, if the same be rightly understood,  
It is griefe that springs from others' good.

The notion, therefore, is and has been common property, as must always be the case with axioms founded upon our common nature, and therefore indisputably true.

Gower, as well indeed as Lydgate, has always suffered under a disadvantageous comparison with Chaucer, whose power of minute and characteristic description Gower, and still less Lydgate, could never approach. In positive humour and drollery, wherein their great contemporary was so rich, Gower is certainly deficient; but he now and then introduces a quiet touch or two of the kind, and his allusions are not unfrequently amusingly illustrative of the manners of his time, when least expected. Thus, treating of covetousness, he adverts to the practices of thieves to obtain possession of the property of others, and tells us,—

And eke full oft he goth anight,  
Without mone or sterre light,  
And with his craft the dore unpiketh,  
And taketh therime what him liketh.  
And if the dore be so shet,  
That he be of his entre let,  
He will in at the window crepe,  
And while the lord is fast asleep  
He steleth what thing him best list,  
And goth his wey, er it be wist.  
Full ofte also, by light of day,  
Yet wolle he stele, and make assay  
Under the cote his honde to put  
Till he the mannes purs have kut,  
And rifeth that he fint therinne.  
And thus he sounteth him to winne,  
And bereth an horn, and nought he bloweth,  
For no man of his counsell knoweth,  
What he may get of his miching  
It is all bile under the wing.

The true reading here may be "It is all bill under the wing"; but wese that in the Glossary "bile" is explained *guile*, and perhaps correctly; though we suspect that the allusion is to the snugness with which the whole operation is conducted, as a bird with its bill under its wing. The line

And bereth an horn, and nought he bloweth,

is a humorous allusion to the horn-thumb which cutpurses of old carried, in order to shield the hand from the sharpness of their own knives: this was the horn which enterprising gentry bore, but never blew. The purse at this period was slung at the girdle, and was often subject to depredation.

The whole poem, consisting of eight books, is, with one trifling exception, exactly in such verse as we have extracted: that exception applies to the author's letter to Venus, introduced near the close of the poem, which is in ten-syllable lines, and in what was then, and subsequently, called emphatically the English, as the eight-line staff was commonly termed the Italian, stanza. All the rest is in eight-syllable couplets, which, as will be seen, run with considerable facility: if monotony is at any time to be allowed, it can be best endured in this short measure; but Gower displays no little skill in the management of it, and although he never scruples (as was the case with many of his followers—Spenser among them) to repeat the same word in the second line as a rhyme to the first, it has generally either a different meaning, or a different application, and it is not done so often as to be wearisome. In Spenser, even, it is not unfrequently tedious, because he adopts this course, not for a couplet, but through a whole stanza (we do not refer to his 'Fairy Queen') with elaborate and perverse ingenuity. Gower, for the sake of variety, sometimes designedly pauses in the middle of a line, beginning there a new sentence; and if he had indulged himself in this practice oftener, it would have been to the improvement of his work—it would have given it more ease, lightness, and vivacity.

All our quotations have been made from different parts of the three octavo volumes before us, so that if, as we suspect, there were some long intervals in its composition, our readers have the means of forming their own judgment upon the poet's improvement or deterioration. They may, we feel assured, rely upon the assistance afforded by Dr. Pauli; he has adopted the right course of following one copy throughout, instead of making up a compound text from several, and he has added in notes such passages as materially vary, or were entirely omitted. Thus we have before us the entire work, including what have sometimes been taken for suppressed passages, whether relating to Chaucer or to Gower's two royal patrons. On the whole, it has been rarely our lot to review so creditable a reproduction of any Poet.

*Grammar of the Langue d'Oil, or Grammar of French Dialects in the Thirteenth and Fourteenth Centuries, followed by a Glossary—[Grammaire de la Langue d'Oil, &c.]* By G. F. Burguy. 3 vols. (Berlin, Schneider & Co.; London, Trübner & Co.)

We can imagine two classes of persons to whom the study of these three volumes would be valuable. Those who wish to read the Trouvères in their own language may here find all needful assistance; and no one who thinks them worth reading at all, will consider the labour of learning their language fruitless toil. The other class to which we have referred consists of scientific philologists, whose aim is, not so much to acquire a knowledge of any particular language, dialect, or literature, as to ascertain the parentage and affinities of all existing languages, their mutual relations, and the general laws to which they are subject. Students of comparative language may be materially assisted by the light reflected from these pages. The first two volumes form a

most extensive—indeed we are disposed to think too extensive—grammar of the dialects spoken in France, north of the Loire, and part of Belgium and Switzerland, between the ninth and fourteenth centuries, and ultimately made the basis of modern French. A glossary of the ancient words occurring in the two preceding volumes constitutes the third, and completes the work.

M. Burguy thus announces his object.—

To investigate, in extracts written in the French of the twelfth and thirteenth centuries, the grammatical laws which are there discernible; to classify the varied forms which often lend the Langue d'Oil an attraction of youthfulness and originality such as one might look for only in the primary languages; to ascend as far as possible to the primitive roots, and point out the changes they underwent before being definitely formed—such is the object of this work.

What Raynouard has done towards the illustration of the language of the Troubadours, M. Burguy endeavours to accomplish for that of the Trouvères. The only complete grammar of the Langue d'Oil which has yet appeared is that of Orell, and this labours under the disadvantage of embracing, under the name of ancient French, whatever language was spoken north of the Loire between the twelfth and seventeenth centuries, and noting, without any distinction of place or time, all the grammatical forms occurring in that long period. On the contrary, M. Burguy is careful to distinguish the peculiar dialect and date to which each form is referable, citing charters and printed works by way of illustration; and only occasionally making use of manuscripts. By a comparison of the forms found in these ancient authorities with modern provincialisms, he has been enabled to determine the several dialects to which they belong. Passing under review the various parts of speech, he points out the laws by which they have been regulated in the Langue d'Oil, and instances the different forms which certain words have assumed, illustrating the whole with very numerous quotations, and making valuable philosophical observations. By way of specimen, we may adduce what follows.—

The letter *s* added to the theme or stem of nouns did not always serve to denote the plural only; it was not till about the middle of the fourteenth century that it was confined to this purpose. Previously, from the earliest stage of the language, the use of the final *s* had been regulated in the following manner:—Nouns took a final *s* when they were either subjects in the singular, or objects in the plural. They were written without a final *s* when they were subjects in the plural, or objects in the singular.

This fundamental rule—which had fallen not only into disuse but complete oblivion till Raynouard discovered it—is followed by a great variety of examples, which serve at once to illustrate and confirm it.

On the subject of the origin of the Romance languages M. Burguy has some good remarks in the Introduction. He considers them, not so much derived from the popular spoken Latin,—in contradistinction to the written classical language,—as a continuation and development of it. Raynouard, on the other hand, endeavoured to prove that they were not derived immediately from the Latin, but from an intermediate language, the common type of all. Both, however, agree in tracing them to the spoken Latin of the provinces, rather than the written Latin of the capital, which, though probably identical with the former originally, became ultimately very different. To the Latin element in the Romance languages must be added others from the Greek, German, and

Celtic, upon each of which M. Burguy discourses with scholarly ability.

#### OUR LIBRARY TABLE.

*American Slavery and Colour.* By William Chambers. (Chambers.)—In a few well-arranged chapters Mr. Chambers inspects the origin and basis of American slavery, tracing its progress and explaining the cause of its tenacious vitality. The volume is rather a useful abstract than an original treatise,—the points stated being, in most instances, those with which the public has been already familiarized by preceding essayists. But it is an advantage to have the questions stated by a writer so candid and dispassionate as Mr. Chambers, who takes up the latest development of the slavery argument—a defence of servile institutions in the abstract—and setting aside all special African sympathies, reviews the doctrines of the South as involving only general social problems. A slight historical summary precedes a sketch of circumstances actually existing, and notices of the Nebraska and Kansas difficulties, the Sumner outrage, the laws and usages affecting the coloured population of the States, the preaching of the clergy on the subject, the economical aspects of the “peculiar institution,” and the various remedies proposed. “Feeling its power, the North, if true to itself, and animated by higher motives, could in a short space of time extinguish slavery. It could say to the South—‘Unless you proceed to follow our example, and make provision for the gradual emancipation of your slaves, the partnership between us must be dissolved; we must quit the confederacy, and be to you in future a foreign country.’” But Mr. Chambers recognizes the contingencies at the sight of which the boldest might pause. We have no doubt that his volume will be read with interest on both sides of the Atlantic.

*The Pleasure Paths of Travel.* By Edward Fox. (Newby.)—These chapters of incidents and sketches are by a writer who loves the South, and who dwells reverently on its associations. His feet are among the leaves of Vallombrosa, and he thinks of Milton; upon the Apennine pastures he dreams of Cimabue; on the Tiber, he warms with the memory of Horatius; in Rome itself his imagination is enchanted by a throng of ancient figures,—kings and consuls, demi-gods and heroes; but his enthusiasm does not wrap him in a purple mist, shutting out the sights and sounds of the modern world. He indulges in an equivocal tendency to extract amusement from the attitudes and accents of his fellow British tourists in Italy, and is at times desperately intent upon stimulating the merriment of a smiling reader. Generally, however, he treads his primrose paths of travel with natural gaiety and grace, and writes so as to produce really pleasurable impressions.

*The Sultan and his People.* By C. Oscanayan. Illustrated by a Native of Turkey. (Low & Co.)—It may flatter Western travellers to learn that Mr. C. Oscanayan, a native of Constantinople, has nothing new to say of that city or the manners of the Ottoman Empire generally. On some points, indeed, he is content to quote Western authorities. But his book has the merit of being a brief, lively, and amusing account of Turkey and its people. Mr. Oscanayan is never dull, though sometimes flippant. The “native of Turkey,” who illustrates the volume, illustrates also a very low condition of Art; for his drawings are, with few exceptions, ridiculously bad. His Western lady, delineated in contrast with an Eastern lady, is a fat fishwoman forced into a satin dress. Most of his female portraits suggest the recollection of that ancient Oriental law which condemned slanderers to have their lips, as well as their tongues, amputated. Mr. C. Oscanayan is more successful than his artist; for he writes with spirit, and, while descending occasionally into nonsense, supplies some agreeable pictures of Mussulman and Rayah ways and means.

*The Rifle, Axe, and Saddle-bags, and other Lectures.* By W. H. Milburn. With a Preface, including a Life of the Author, by the Rev. T. Binney. (Low & Co.)—To the list of blind men eloquent—greatest among whom was Milton—must

be added the name of William Henry Milburn, the Pennsylvanian preacher. He is not utterly sightless, though virtually so; and, up to five years of age, had eyes no worse than those of the other boys of Philadelphia. At that period he received a wound in the eye, from which he recovered, the only remaining trace of his injury being a slight protruding scar. To remove this, burning caustic was applied, which accidentally fell into both eyes. At the end of two years it was only through the extreme corner of the right eye that Milburn caught a glimpse of the outer world. “By placing a projecting shade over the eye, the hand convexly shaped beneath it, and leaning the body forward at an angle of forty-five degrees, he was able to read, seeing, however, only one letter at a time.” Nevertheless, he studied so intensely as permanently to impair his constitution, and at length became a preacher. He is now unable to read at all, but has a surprisingly quick ear; and once possessed, says his friend, a memory equal to Magliabechi’s. In his twentieth year, clad in grey-blue homespun, mounted on a horse, and provided with a pair of saddle-bags, he started as a travelling preacher. Two or three years afterwards, when officiating on board a steam-boat, he rebuked certain members of the legislature so severely and boldly on account of their gambling habits, that they immediately made up for him a purse of money, and afterwards procured him the appointment of chaplain to Congress. His wife reads to him for five, and even for ten hours a day. A reverential reader of Milton, he borrows his language in praise of Light; but adds, “I have never read of a morbid or unhappy blind man.” The history of the blind, indeed, has been one of his favourite objects of research: he dwells with enthusiasm on the stories of Thamyris and Mæonides, of “Tiresias and Phineas—prophets old,” of Diototus, who taught Cicero, of Didymus, who taught St. Jerome, of Democritus, of Scapinelli, Schœnhergen, de Voerda, Nicolas Bacon, de Pagan, Salinus, John Sinclair, Blacklock, Anna Williams, John Watson, and Holman,—forgetting, however, our own sweet poetess, Frances Browne. Euler composed his remarkable works after he was blind; Nicholas Saunderson was sightless from infancy; Francis Huber from the age of seventeen. Augustin Thierry lost his sight soon after he published his work on the Norman Conquest. Madame Paradisi, the singer, was blind, and sang the songs of the blind poet, Pfeffel. Prescott, the historian, never saw clearly after he was ten years old. Francis Parkman, a young American writer, is worse than blind, and pursues his task while suffering tortures of pain in his eyes. Thus does Milburn console himself for the loss of the most cheerful faculty enjoyed by man. His lectures are elegant, and often ingenious, though said to be less forcible than his unprepared orations. Three of the number contained in this interesting volume, “The Rifle,” “The Axe,” and “The Saddle-bags,” describe three periods in the colonization of America.

*Alessandro Gavazzi: a Biography.* By J. W. King. (King.)—The sort of popularity achieved by Gavazzi entitled him perhaps to a biographer; but Mr. J. W. King drives a chariot of fire, and would persuade us to receive his hero in that triumphal car. “Perhaps, as a scholar, an orator, a reformer, a patriot, and a Christian, this age has no greater man than Gavazzi.” Perhaps not. It would have been judicious, however, not to imitate the eloquence of the ultra-Protestant platform in a narrative intended as a biography. The incidents described by Mr. J. W. King are not uninteresting; but his style is tediously magniloquent.

*An Introduction to the Study of Aesthetics.* By J. C. Moffat. (Low & Co.)—Mr. Moffat is Professor of Greek in the College of New Jersey, Princeton. He attempts in this treatise to mark the line surrounding that department of philosophy which pertains to Art, indicating the main sources of the wealth it contains and the limits assigned by its cultivators to themselves. He discusses definitions as the starting-point of the inquiry, passing on to Beauty, to Taste, to Criticism, to the Inventive and Imaginative faculties, to the distinction between Genius and Talent, and, supplementarily, to Oratory and the Drama. He is often excursive and vague,

and sometimes strangely conventional. We should not have expected to find a writer on Aesthetics adopting the vulgar notion of the people of Cos with respect to the wonderful statue of Praxiteles. He objects to the attitude of the Venus de Medici, but praises the ideal of Alcmena. He would not attire Washington in a toga: but why impose the work of the mortal loom upon a goddess of the woods or waters? We have been much interested in Mr. Moffat’s essay, which exhibits thought and learning, although he appears, in some instances, to have warped his views to suit the prejudices of certain social schools.

*The Heroes of Asgard and the Giants of Jötunheim; or, the Week and its Story.* By the Author of ‘Mia and Charlie’ and her Sister. (Bogue.)—The fables of the Northern mythology are here reduced to a form adapted to the intelligence of children. They have been cleverly set to an accompaniment of occasional dialogue, lightening and relieving the narrative of giants’ wars and of heroic prowess achieved by dwellers in the immortal city. The book is a good specimen of learning made easy by being made pleasant.

*Report of the Commercial Relations of the United States with all Foreign Nations.* Vol. I. (Washington, Wendell.)—An American Blue-book is an improvement on parliamentary publications in England. Instead of a folio in blue paper, going to inevitable wreck after a few references having been made to it, Congress orders a quarto volume, in substantial cloth covers, appropriate for the library-shelf. This Report—prepared and printed under the direction of the Secretary of State and the superintendence of Mr. Edmund Flagg—contains a comprehensive set of digests, exhibiting the history, character, and extent of the commercial relations of the United States with about fifty foreign nations, accompanied by nearly a thousand tabular statements, collected and arranged with great care, and at much expense. Nearly a hundred authorities, in five or six different languages, have been consulted. Tables of comparative tariffs follow, numbering more than forty, with explanatory prefaces, foreign moneys, weights, and measures being in all instances reduced to the federal standard of the United States. The countries of Europe, Asia, and America are grouped according to a very convenient plan. A third department contains a body of consular returns on commercial subjects, reflecting, as we may judge from the American journals, no little credit on the gentlemen by whom they have been prepared. The first volume, however, is entirely occupied by the commercial digests, presenting a complete view of the trade between America and Europe.

*Thought and Study in Europe, from the Foundation of Universities to the Reformation.* (Bell & Daldy.)—The writer of this pleasant little essay proposes to measure the amount of thought and knowledge existing in Europe from the twelfth century to the Reformation. He distributes his subject under eight heads:—National Progress in its relation to Thought, the Universities of the Middle Ages, the Pantheological Spirit, the Studies of the Pantheologists, the School Metaphysics, the Academical Study of Law, the Revival of Letters, and the Science of the Pre-Reformation period. He pictures a Middle-Age school in which the pedagogue discussed the absurd subtleties of Durand, Aquinas, and Baridan, and notes the learned eccentricities of the days when to be “lewd” only signified not to be a clerk, as the knight says in Ockham’s dialogue, “These words pass my capacity. I am a lewd man.” The laity, said De Bury, were “dirty scullions,” who cared not whether they held a book upside down or crosswise. In this treatise, which is not altogether free from prejudice and pedantry, there is, nevertheless, no inconsiderable display of genuine literary aptitude, applied to a class of investigation not common in the nineteenth century. As a careful study of the forms assumed by European intellect and learning before the Reformation, the volume will be acceptable to scholarly readers.

*Personal Narrative of the Origin and Progress of the Caoutchouc or India-Rubber Manufacture in England.* By Thomas Hancock. With Engravings. (Longman & Co.)—We have found this

personal narrative not a little interesting. It is by no means a bald statement of manufacturing processes written in the language of a specification, but an account of Mr. Hancock's inventions, and the difficulties he experienced when endeavouring to popularize the use of India-rubber. At the same time it is a work of considerable scientific value, as describing the experiments which, for so long a period, he carried on alone in his laboratory, and the results of incessant investigations extending almost through a lifetime. When Mr. Mackintosh and Mr. Hancock, in 1825, proposed to supply waterproof coats, or Mackintoshes, they were compelled to open retail shops, in consequence of the hostility of some tailors, who objected to the new material, and the ignorance of others, who made up an impermeable substance into a very permeable garment. The rain, which could not pass through the cloth, passed plentifully through the needle punctures; and the tailors tried, as a remedy, a double row of stitches! Then the journeymen would persist in using pins in making waterproof seams, while the British public generally refused to wear large loose coats; and complained that, although the long tight Mackintosh saved them from the wet, they were hot, unhealthy, and uncomfortable. Gradually the patentees overcame these objections. When the phrase "impermeable to water" is employed, however, it must not be understood in its exact sense. In 1826 Mr. Hancock made a fustian bag, lined with thin cut-sheet caoutchouc, filled it with rather more than twelve ounces of water, and kept it by him for twenty-five years. Within that period the water had evaporated,—so that the wearer of such raiment need not be afraid of a shower. Mr. Hancock fills his volume with amusing and useful illustrations; so that, while it cannot fail to be a manual of interest to the manufacturing classes, it may entertain and inform those readers who are really "general."

Mr. Russell Smith has increased his claim to the regard of all true lovers of books by issuing Mr. Thorpe's translation of Dr. Lappenberg's *History of England under the Norman Kings*,—a worthy continuation of 'The History of England' under the Saxons. We spoke so liberally of this work when it originally appeared, and so strongly recommended its translation into English, that we have now only to add our opinion of the ability displayed by Mr. Thorpe in rendering a most important contribution to historical knowledge available to all classes of readers.—Among translations of less serious interest, we find on our table Herr Gerstaecker's *Two Convicts: a Tale of Australian Life*.—Messrs. Chapman & Hall have published the second volume of Mr. Carlyle's edition of *Cromwell's Letters and Speeches*. One more volume will complete this work.—Mr. Bohn has enriched his "Standard Library" with three historiettes by M. Carrel, C. J. Fox, and Viscount Lonsdale, on *The Reign of James II.*—Mr. Hodgson gives us a reprint of Mr. Grattan's story, *Jacqueline of Holland*, in one of his cheap series,—and Dr. Richardson reproduces from a medical journal an essay *On Pulmonary Consumption*.—Mr. Tate sends us "new and corrected" editions of his *Commercial Arithmetic* and the *Key to it*.—The following works appear in second editions:—*Pen and Pencil Pictures*, by Thomas Hood,—*The Rose, Thistle, and Shamrock*, a pretty selection of English poetry, made by a German poet, F. Freiligrath, for the use of German readers,—Mr. R. H. Mills's *Principles of Currency and Banking*,—and Dr. Tilt's *Change of Life in Health and Disease*.—Mr. Harris's *Questions on the Old and New Testament* appears in a fourth edition.—*Sunny Hours* has reached Part IV., and improves as it goes forward.—*The Commentary wholly Biblical* has reached Part VI.,—*The Complete Concordance to Milton*, Part VI.,—*The English Cyclopædia of Biography*, Part L.,—*The Cyclopædia of Female Biography*, Part IX.,—*Orr's Circle of the Industrial Arts*, Part IV.

We need do little more than announce *A Life's Ransom*, by J. W. Marston, having already spoken of the play when produced at the Lyceum. The titles will suffice of such works as *The Book of Recitations*, by C. W. Smith,—*The Church of England Offices for the Sick*,—three more parts of *The Paragraph Bible*,—*Selections from the Epics of Europe*, by T. P.

Manuel,—*Grandmother Katie*, by Mrs. P. Sinnett,—*The Adventures of a Cat*, by A. Elwes,—*Divorce in 1857*; *The Tabot Case*, Letters, by Cujus,—and *Oxford Essays, 1857*.—Among foreign books which may be given up at once to the reader—in utter hopelessness of ever finding room to deal with them at greater length—we find on our table, in French, *La Terre et l'Homme*, par A. Maury,—*L'Année Scientifique et Industrielle*, par L. Fagier,—and *Les Tables de Salpenza et de Malaya*, an account of the bronze tables found at the places named.—In German we have before us the *Index Pseudonymorum*, von Emil Weller,—two volumes of *Frankreich's moderne Literatur*, von E. Schmidt-Weissenfels,—a fantastic essay on Bacon, by K. Fischer, called *Franz Baco von Verulam*,—*Was hat die Monatschrift für Theater und Musik in 1856 geleistet!*—the ninth volume of *Die Deutschen Volksbücher*, von Karl Simrock,—No. 27 of *R. Weigel's Kunst Catalog*,—a report on the fine-art department of the Paris Exhibition, *Antlicher bericht über die allgemeine Pariser Ausstellung*,—the first part of Ebeling's *Sieben Bücher Französischer Geschichte*,—A. Zeizing's *Das Normalverhältnis der chemischen und morphologischen proportionen*,—*Die Toleranz*, von A. Hintzmann,—and the first part of a work which may deserve ampler notice by-and-by, the *Deutsche Künstler-Bibel*, with illustrations by German artists.—In Italian we surrender the first part of a *Galleria degli Uomini illustri delle due Sicilie nel Secolo XIX.*, containing a portrait and memoir of Salvatore Fenicia,—*Storia del Regno di Vittoria Amadeo II.*, by Dominico Carutti,—*Gli Artisti Italiani e stranieri negli stati estensi*, and *L'automa Aereo, o Sviluppo della soluzione del problema nella direzione degli Aerostati pubblicata nella Gazzetta ufficiale del Regno di Sardegna*, dal Prof. V. Anguiss.—To these varieties we may add the Danish *Saga Játtrardar Konings hins helga*.—While waiting the completion of the magnificent edition of St.-Simon's *Mémoires*, when we shall speak of the entire work, and show what the collator, M. Chevreul, has done for the gossiping duke, we may announce that the work has reached Vol. XI.

LIST OF NEW BOOKS.

Abbott's Henry the Fourth, King of France, 18mo, 1s. 6d. cl.  
Adam's Warnings of the Holy Week, 8th edit. 8vo. 4s. 6d. cl.  
Armstrong's Narrative of Discovery of North-West Passage, 16s.  
Ashton on Diseases, &c. of the Rectum and Anus, 2nd edit. 8s.  
Bacon's Philosophy of the Plays of Shakespeare, 8vo. 15s. cl.  
Beber's Seven Voices of the Spirit, 8vo. 8s. cl.  
Budd on Diseases of the Liver, 3rd edit. 8vo. 16s. cl.  
Butler's Analogy of Religion, with Analytical Index by Eteere, 12s.  
Byron's Writings, Selections from, new edit. 8vo. 3s. 6d. cl.  
Chitty's Treatise on Law of Contracts, 6th edit. by Russell, 32s. cl.  
Christian Doctrine and Practice in 2nd Century, 2nd edit. 3s. 6d.  
Christie's Concise Precedents of Wills, 2nd edit. 12mo. 15s. cl.  
Confession Manual, edited by Hinman, 8vo. 2s. cl.  
Consolation; or, Comfort for the Afflicted, ed. by Kennaway, 4s. 6d.  
De Porquet's Histoire de Napoléon Premier, new edit. 3s. 6d. cl.  
De Porquet's Le Trésor de l'École Française, 38th edit. 2s. 6d. cl.  
De Porquet's Key to Le Trésor, 15th edit. 12mo. 3s. 6d. cl.  
Douglas's Alick and Janey, 18mo. 2s. 6d. cl.  
Dwyer's Common Things of Everyday Life, 8vo. 12s. cl.  
Drew's Geometrical Treatise on Conic Sections, 8vo. 4s. 6d. cl.  
Duty to Parents, 18mo. 3s. cl.  
Ereuter Terrace, or, the Play of Life, 2 vols. 8vo. 12s. cl.  
Excerpta e Fragmentis, 18mo. 3s. 6d. cl.  
Fenwick's Diseases of the Throat and Lungs, 8vo. 2s. 6d. swd.  
Giffiths's Christianity and our Era, 8vo. 10s. 6d. cl.  
Guy's British Spelling Book, 10th edit. 18mo. 1s. 6d. cl.  
Heygate's Ember Hours, 8vo. 3s. cl.  
Howley's Concise History of English Constitution, 8vo. 7s. 6d.  
Husk's Musical Celebrations on St. Cecilia's Day, 8vo. 7s. 6d. cl.  
Irish Metropolitan Magazine, No. 1, 8vo. 2s. 6d. swd.  
Jones's Sheridan's Pronouncing Eng. Dictionary, by Birken, 3s. 6d.  
Keith's Complete Practical Arithmetic, by Maynard, 4s. 6d. cl.  
Lamb's Maiden Warrior, 8vo. 1s. 6d. cl.  
Lardner's Animal Physics, illust. 12mo. 12s. 6d. cl.  
Mackenzie's Memoir, by Miles, 3rd edit. 8vo. 6s. cl.  
McQuib's Hebrew Primer, 7th edit. 8vo. 1s. 6d. cl. swd.  
McQuib's Typical Forms & Special Ends in Creation, 2nd ed. 7s. 6d.  
Montgomery's Elements of Algebra, 12mo. 2s. 6d. cl.  
Nottelle's French Pronunciation, 18mo. 1s. 6d. cl.  
Payn's Stories and Sketches, post 8vo. 8s. 6d. cl.  
Perthes's Memoirs, by Perthes, 3rd edit. 3 vols. 8vo. 21s. cl.  
Reed's English Language, from Chatter to Transport, 2nd edit. 3s. 6d.  
Ritchie's Wearyfoot Common, cheap edit. 8vo. 1s. 6d. bds.  
Robertson's Sermons at Trinity Chapel, Brighton, 1st Series, 8s.  
Ruff's Guide to the Turf, 57, Spring edit. 12mo. 3s. 6d. cl.  
Sam Slick in Texas, 8vo. 1s. 6d. cl.  
Smith on Stricture of the Urethra, 8vo. 7s. 6d. cl.  
Snowball's Elements of Plane & Spherical Trigonometry, 9ed. 7s. 6d.  
Spottiswoode's Tarantula, from Chatter to Transport, 10s. 6d.  
Stanton's British Butterflies and Moths, Vol. 1, 12mo. 4s. 6d. cl.  
Stewart's Practical Angler, 8vo. 3s. 6d. cl.  
Thompson's Concinnalia, new edit. 2 vols. 8vo. 12s. cl.  
White's Madrazo, or Artisan of Slaves, 3 vols. post 8vo. 31s. 6d. cl.

ARUNDEL SOCIETY.

THE Arundel Society is about to issue a new series of fresco-copies. Twelve of the Giotto woodcuts to which Mr. Ruskin has contributed literary illustrations, are still unpublished, though promises are made for including them in the sets for 1856; and the Council of the Society are preparing a view, in chromo-lithography, of the interior

of the Arena Chapel, to accompany and complete the Giotto works. But the novelties to which we allude are a series of frescoes from drawings by Mr. Layard. As the Council tell their tale:—

"It is well known that the early masters of the Italian schools looked upon their frescoes as their most important productions, upon which they desired their reputation to be founded. To the execution of them they consequently devoted the utmost study and care, and on this account, as a general rule, the frescoes of the painters from Cimabue to Raphael are superior to their pictures, which rarely afford a just criterion of their artistic powers. Unfortunately, owing to the condition of the buildings in which they were executed, to their exposure to the effects of the atmosphere, and to the still more injurious process of modern restoration, a large number of these great works are altogether destroyed, whilst others are rapidly perishing, or losing, year by year, their original character and beauty. It is therefore with much pleasure that the Council announce to the subscribers, and to the public, the commencement of a new series of publications, illustrative of this class of monuments, for the means of producing which they are indebted to the liberality of one of their members. During the summers of 1855 and 1856 Mr. Layard, feeling strongly the considerations which have just been stated, travelled through a considerable part of Northern and Central Italy, and traced with his own hand outlines, either of the whole, or of the most important portions, of several hundred fresco-paintings which still survive. These outlines he has now presented to the Arundel Society for the purpose of publication; and, in order to facilitate the commencement of the work, he has proposed to the Council to select one subject, to be brought out at his own pecuniary risk, as a specimen both of the character of his collection, and of the method suggested for rendering it available for its purpose by two different forms of engraving. The subject selected is the 'Martyrdom of St. Sebastian,' a fresco by Pietro Perugino in a small chapel at Panicle, on the lake of Perugia. Of this fresco a water-colour copy, 23 inches in height by 23 in breadth, was made for Mr. Layard by Signor Marianecci, a Roman artist; and Mr. Vincent Brooks has been commissioned to execute a facsimile, both in dimensions and colour, of the drawing, by the chromo-lithographic process. Tracings of the upper portions of the five principal figures were also placed by Mr. Layard in the hands of Signor Bartoccini, of Rome, who has engraved them in fac-simile on copper-plate. Both the chromo-lithograph and engraved outlines were offered by Mr. Layard to the Society, with a short descriptive notice, written by himself, of the fresco at Panicle, on condition that they should be included in the Annual Publications for 1856, together with the works already announced for that year, but not yet completed. This offer he accompanied with a promise to take on himself any loss which would otherwise have fallen on the Society in the event of its receipts from subscription proving insufficient to meet so great an additional expense. In the mean time, the proposed publication having been brought to the knowledge of the authorities entrusted with the conduct of the Department of Science and Art at Marlborough House they considered it, in the public interest, so important to encourage the production and wide circulation of such works, that they undertook, on behalf of the Committee of Privy Council for Trade, to take from the Arundel Society one hundred copies of the chromo-lithograph and outlines from Perugino, with the descriptive text by Mr. Layard, at the price of one hundred pounds. The only condition which they annexed to this offer was that the proposed engravings should be examined and pronounced satisfactory by Mr. Redgrave, the Art-Superintendent at Marlborough House,—a condition of which the effect would be to give to the subscribers, no less than to the Government, an additional guarantee for the quality of the work."

Such a scheme can hardly fail to give increased strength to this excellent Society.

## JOHNSON'S QUEENY.

THE following notice of the Viscountess Keith is placed in our hands by a lady who knew her well and is a competent witness to her great intellectual qualifications:—

"Died, after a few days' illness, at her residence, 110, Piccadilly, London, Hester Maria Viscountess Keith, in her 95th year. She was the last remaining link between the present generation and that brilliant literary circle which congregated around Johnson at 'The Club,' and which thronged the hospitable mansion of Mrs. Thrale at Streatham. Viscountess Keith was the eldest daughter of Henry Thrale, the friend of Johnson, and the husband of Hester Salisbury, that vivacious lady who is better known to the world by the names of her husbands—as Mrs. Thrale and as Mrs. Piozzi. As the child of his most valued friend, Hester Maria enjoyed a large share of the attention of Johnson, who was her early instructor, and in whose Memoirs her name frequently occurs as 'Queeny,'—a term of endearment conferred upon her by the great philosopher as Queen Esther. During her girlhood she was surrounded by Reynolds, Garrick, Burke, Gibbon, Boswell, Beauclerk, Langton, Siddons, Burney, and Montagu. Johnson was her Latin tutor, and Baretti her Italian master. From her mother she learned to love intellectual pursuits, and from her father she derived those sterling qualities which belong more especially to the high-toned English character. On the death of the latter, and the marriage of her mother to Signor Piozzi (with whom she spent many years in foreign travel,) Miss Thrale was deprived of her home. Being a minor, and restricted to a small allowance, she retired to a deserted house of her father's at Brighton, with no other companion than an old faithful housekeeper. Here she applied herself to severe courses of study, and to the acquisition of many branches of knowledge, rare in a woman at all times, and especially so in the less cultivated days of the last century.

"When the time arrived appointed by her father for her majority, she established herself in a handsome house in London with her younger sisters, who were many years her juniors. But before this period she had lost her valued guardian and preceptor, Johnson, whose death-bed she assiduously attended. She frequently dwelt upon that solemn scene. The sage at their last interview said—'My dear child, we part for ever in this world. Let us part as Christians should,—let us pray together.' He then uttered a prayer of fervent piety and deep affection, invoking the blessing of heaven upon his pupil.

"When Mrs. Piozzi returned from her long marriage tour, her daughters received her dutifully; and though her second marriage had been a severe mortification to them, they continued from the period of her return to England to that of her death—many years after—to show her great kindness, and to be on the most amiable footing with her, as well as with Signor Piozzi.

"In the year 1808 Miss Thrale became the wife of George Keith Elphinstone, Viscount Keith, one of the most distinguished of those commanders by whom the naval honour of Great Britain was so greatly exalted during the revolutionary war. As this nobleman was the personal friend of the Royal Family, his wife became introduced into the highest circles of the nation. It was not until many years after this marriage that Madame Piozzi died. Viscountess Keith was in Scotland when she received tidings of her mother's illness, and she instantly hastened to Bath to attend her death-bed. Madame Piozzi, who was by birth the heiress of the ancient Welsh family of the Salisburys, disinherited her daughters in favour of Signor Piozzi's nephew, a youth from Brescia, whom she adopted, and who was knighted as Sir John Piozzi Salisbury, of Bimbella, in the Vale of Clwyd. Viscountess Keith resided for many years on her husband's property of Tulliallan, in Clackmannanshire, and was the generous and unwearied benefactress of the poor around. In 1823 she became a widow; and in 1831 her only child, the Hon. Georgiana Augusta Elphinstone, was married to the Hon. John Augustus Villiers, second son of the Earl of Jersey. By a former wife Viscount Keith had a daughter,

Margaret, now Baroness Keith and Nairne, the wife of the distinguished French diplomatist, Count de Flahault. During many years Viscountess Keith held a distinguished position in the highest circles of the fashionable world in London, but for the latter part of her life she retired altogether from society, and limited her intercourse to a few old and intimate friends. Her time was divided between her religious duties and works of unostentatious and active benevolence. Few ever did so much for the good of others or sought so little for their praise. Whilst her strength permitted she used to visit the objects of her bounty at their own houses; and the poor and suffering, who were relieved by her, seldom guessed that the quiet lady muffled up in a cloak, who sympathized in their sorrows and administered so liberally to their necessities, was the original foundress of Almack's, the pupil of one of England's greatest philosophers, and the widow of one of her great admirals. Thus she lived for many years, studying the advantage of every one but herself,—the most devoted mother, the most generous friend, and the most compassionate benefactress.

"Until within a few days of her death she enjoyed as much health as the infirmities of her great age permitted; and when the time came for her removal from this world her last moments were calm and tranquil. Besides her daughter, already mentioned, (the Hon. Mrs. Villiers,) Viscountess Keith is survived by two sisters,—Miss Thrale, of Ashgrove, near Seven Oaks, and Mrs. Mostyn, resident in Brighton: a third sister, Mrs. Meyrick Hoare, died many years ago. G."

## OUR WEEKLY GOSSIP.

THE Offices of the Royal Society were removed on Monday last from Somerset House to Burlington House.

M. Michel Levy, the Paris publisher, has bought the 'Mémoires' of M. Guizot for a sum of 100,000 francs. The work is to appear in four or five volumes, and will be entitled, 'Mémoires pour servir à l'Histoire de mon Temps depuis 1814 jusqu'au 22 Février, 1848.

As an incidental illustration of the possibility of Dr. Leichardt being still alive, the following anecdote and evidence are curious:—

"8, Liddington Place, Harrington Square.

"Your article 'Where is Dr. Leichardt?' recalls to my recollection an answer I received from the white woman, Mrs. Thompson, who had been for five years amongst the Prince of Wales's Islanders of Torres Straits, and whom we brought away in H.M.S. Rattlesnake. The Prince of Wales's Islanders very much resemble the North Australians, and are in constant communication with the Gudangs at Cape York. I asked Mrs. Thompson, 'What do you think these people would do with any white man who might fall singly into their hands? Would they kill him?'—'Oh, no,' she replied; 'they would keep him as a Krawaig-uri—a curious thing,—and think that he would bring luck to them. They would give him wives, and a place; but they would kill him if he tried to get away. Whenever ships passed near my island (in going through Torres Straits), they would set some one to watch me, for fear I should make a smoke (as a signal), and the man who watched me had the kalac (spear) and aga (axe).' Here was an instance in which ships frequently passed the island, and occasionally boats from them landed, and communicated with the natives,—and yet the white woman found it impossible to give the slightest intimation of her being among them. I knew Dr. Leichardt, and believe that no man was less likely to be killed by the natives; and it is not at all improbable that he may still exist—the Krawaig-uri of some remote tribe. I am, &c.,

"O. W. BRIERLY."

Mr. Ewart's Return on the National Collection shows us what has been done for the abolition of catalogues. The National Gallery, under its new management, has achieved for the public nearly all that the public can desire. Descriptions—brief and yet full—are attached to each picture. The subject, the school, the date, the name of the master, with the period of his birth and of his

death, are given. Similar descriptions are attached to the articles at Marlborough House; but less full, we fancy, than they might be made. In the British Museum, the large Egyptian sculptures have generally their names attached. The Assyrian sculptures, and the Greek and Roman sculptures, have descriptive inscriptions or labels attached to them. The objects of curiosity in the other departments appear to be generally labelled and inscribed. The labels for the bronzes are few; and the enamels and ivories are only partially labelled. Owing, it is alleged in explanation, to the over-crowded state of the cases in the collection of natural history, a large proportion of the specimens would be hidden by a greater number of labels. In Hampton Court Palace we find the greatest need for the reform sought by Mr. Ewart. In that magnificent collection there are some labels, but these give only imperfect information; and 204 pictures are wholly without description. In Kew Gardens, the living plants, which number about 15,000 specimens and varieties, are all named in a conspicuous manner. The remaining one-third, or less, are written on black or wooden tallies. In the Museum of Economic Botany almost all the specimens are labelled with both the common and the botanical names. We object to the statements in some parts of the Return. For instance, in describing the collections at the Tower,—the best gathering of ancient armour in England,—we are told that the objects are described by intelligent wardens, who never take fees. Here is one assertion and one suppression. The wardens know less than nothing about the collections,—and each visitor is charged a shilling for their mischievous misinformation. Instead of the Tower arrangements deserving to pass muster, they call loudly for the reform proposed by Mr. Ewart and sanctioned by the House of Commons.

The editor of Archbishop Laud's works in the Anglo-Catholic Library, desires us to announce that he has collected materials for an additional volume, which will contain 120 letters, hitherto unpublished, addressed by the Archbishop to King Charles, the Queen of Bohemia, the Prince her son, Sir Thomas Rowe, Lord Dorchester, the two Lords Conway (the Secretary of State and his son), Sir John Lambe, and other correspondents. He also seeks information as to any of the Archbishop's letters or papers which may be preserved in any public or private collections, and of which he has not already obtained copies.

Lady Franklin, to whom the Admiralty has now left the duty of completing the search for the Erebus and Terror, has circulated the following document among the captains of whalers.—"Whereas certain reports were brought home last season by the whaling ships from the Arctic Seas which indicate that the Esquimaux on the western side of Ponds Bay are in possession of information relating either to the ships of Sir John Franklin's Expedition, or to the abandoned squadron of Sir Edward Belcher: And whereas these reports have received some substantial confirmation by the articles of wood and copper which were seen in the hands of the Esquimaux, and some of which are now in the possession of individuals in this country: This is to make known to all the masters of ships, English or American, visiting Ponds Bay, that the above facts are considered of great importance toward the solution of the fate of the Erebus and Terror, and they are hereby earnestly requested to test the truth of the above reports, and also to investigate an additional rumour that Europeans have been seen further in the interior. A thorough investigation of the above facts is the more earnestly recommended to the captains of whaling ships, as the private Expedition of Lady Franklin, now preparing, cannot visit the quarter indicated, inasmuch as the main object of that Expedition is to reach, with as little delay as possible, the spot where, it is well known, the boat party of the Erebus and Terror landed on the American continent. The whalers are reminded that the following ships were abandoned in the Arctic Seas, viz., Investigator, Assistance, Resolute, Pioneer, and Intrepid, and that the salvage of the Resolute, on her recovery by the American ship, George Henry, yielded about 6,000*l.* to her salvors. It may reasonably, therefore, be concluded that a considerable profit would be

obtained by the recovery of the hulls and stores of the remaining ships; but, in order that the inquiries thus recommended may not be altogether fruitless in the case of there being no salvage to be effected, Lady Franklin has placed in the hands of Sir F. Beaufort, Sir R. Murchison, Capt. Collinson, and Capt. Osborn the sum of 500*l.*, one-tenth of which (50*l.*) is offered to such individuals, boats' crews, or ship's company, as shall obtain the first indubitable proof as to which of her Majesty's missing or abandoned ships the above reports refer; and the remaining 450*l.* to such persons as shall discover the position of the Erebus or Terror, or ascertain the fate of any of the 135 individuals belonging to them yet unaccounted for. The reward to be divided amongst the persons who shall become entitled to it, in such shares as the referees shall decide."

A collection of theological works—including rare Bibles and Liturgies—has been dispersed by Messrs. Sotheby & Wilkinson. A first edition of the Geneva Version, of which perfect copies are rare, sold for 29*l.* 16*s.*—Henry the Eighth's 'Institution of a Christian Man' brought 12*l.*,—the 'Prymer in Englyshe and in Latyn' (1538) brought 17*l.*,—the 'Prymer of Queen Elizabeth,' first edition, extremely rare, 70*l.*,—and the 'Booke of Common Prayer' with the Psalter (1604) sold for 130*l.* Of this excessively rare edition, says the catalogue, "there is a copy in the Bodleian Library, another at Lambeth, and one at Cambridge; but no copy exists in the British Museum. Two copies only are known to exist in private collections: one of these is in the collection of the late Mr. Mendham, who stated that he experienced more difficulty in procuring this book than in acquiring any book of the reigns of Edward and Elizabeth. After all his search, he met with a copy by accident; this was some twenty years ago. The late Mr. Pickering was anxiously searching for a copy for many years, yet he did not succeed. No copy has ever been offered at a public sale since attention has been directed to books of this particular class." The sale extending over four days realized 1,385*l.*

The question raised by M. Michelet, whether a snake can suck—draw milk, for example, from a woman's breast,—which fact, or asserted fact, the anatomists dispute, excites an interest in many readers. A friend sends us the following, in illustration of M. Michelet's assertion:—"Adders' fat is still used therapeutically in Italy, and to a spezeria in some small town a peasant one day brought a basketfull of these reptiles. The basket was set aside, and at night the adders, feeling uncomfortable, perhaps, found means to escape, and one and all made for the bed of the apothecary's assistant, which was on the floor of the shop. On awaking in the morning the young man became aware of the presence of his strange bedfellows, and had sufficient judgment to remain perfectly still. By and by came the apothecary, astonished at not finding his shop open as usual. On learning the cause, he told the assistant not to move, and went and fetched a large dish full of boiling milk and a long stick. The dish of milk he put down in the middle of the shop, and with the long stick he waited at a convenient distance. Soon, attracted by the smell of the milk, out came the adders and went straight to the dish; and when they raised themselves to drink, the apothecary put his stick under their bodies, and with a dexterous movement tossed them one by one into the boiling fluid. And when he was 'delivered,' said my Italian friend, the young man died of joy. The last fact is unimportant. The question is, whether snakes like milk. But, perhaps, I shall be told that they cannot smell. I do not know. I only 'tell the tale as it was told to me.'—And we, also, give the story—a pretty story—for what it is worth.

The manuscript correspondence of King Charles the Third, of Spain (afterwards, as emperor, Charles the Sixth), with the first Chancellor of Bohemia, Count Wratislaw (died 1712), has recently been published by M. Alfred Arnet. The book is said to contain new and valuable information respecting the history of the time of the Spanish Succession War.

An interesting discovery has been made at Mayence. A cellar was dug on the "Thiermarkt,"

when, at a depth of twelve feet, the workmen hit on a sort of peat-ground, a conglomeration of grasses, reeds, barks, and rushes, in which they found sandals, shoes, large pieces of leather, woollen and linen cloth, Roman knives, points of lances, horn-books, &c. At a closer examination, it was found that all these things were of Roman origin. The leather was admirably preserved, and the sandals perfectly resembled those found by Mr. Smith in the bed of the Thames. The Society of Antiquaries at Wiesbaden purchased the first articles found; that at Mayence had the excavations continued to a depth of thirty feet,—and the result well rewarded the trouble. The leather skins, which showed a beautiful neat seam, could be joined to complete dresses. The sandals are very fine, and most cleverly done. The soles are fastened with conical nails: the upper leather, which is cut out in strap-like fashion, slips through the inner sole. Prof. Lindenschmidt, conservator of the Mayence Museum, will publish the details of this discovery, which gives fresh evidence to what high degree of perfection handicraft had attained with the Romans. Very curious, too, is the admirable conservation of all the objects found. The metals, the wood, and the leather, even the cloth, from the coarsest to the finest texture, the little wooden tablets, &c., have not suffered the least damage.

An hitherto unknown old German poetess has been discovered. A manuscript on vellum, left by the late Dr. Von Anton, at Görlitz, and now in the possession of the "Oberlausitzer Gesellschaft der Wissenschaften," contains certain poems on the Gospels, the Last Judgment, and similar subjects, which, after close investigation, are asserted to have been composed by a nun, of the name of Awa, who died, in February, 1127, in a Lusatian monastery. If the discovery proves true, Awa will be the oldest female writer of German poetry known to this time,—the learned nun of Gandersheim, Hroswitha, who died in 980, having written her poems in the Latin tongue.

We are indebted for the following account of a mine, lately re-opened in the neighbourhood of Tavistock, to a local Correspondent.—

"Tavistock, April 6.

"It is situated in the parish of Bridesdowe, about ten miles from Tavistock. The soil is chiefly slaty, with limestone, a curiously crystallized compound of lime and iron, and a considerable quantity of a kind of lignite, but without any traces of organic structure. The mine is entered from an abandoned limestone quarry on the side of a hill sloping southwest. The adit is on the upper part of the quarry, and is driven nearly north. At its re-opening last year, the following were the most remarkable features, several of which remain to this day. On entering you were first struck by the sudden rise of temperature, which was so great that I found a difference of 12° Fahr. within a few feet, and that not at a cold season of the year. The quantity of carbonic acid was so great before the ventilation by means of a shaft had been effected, that at times it extinguished a candle; and in digging the shaft the labourers were unable to work for more than half-an-hour at a time. On thrusting a knife or iron tool into any part of the soil where there is moisture, it becomes coated in a few seconds with metallic copper; and wherever the soil is dry pieces of sulphate of iron and copper are frequent, their bright colours contrasting with the deep black of the matrix in which they are imbedded. Metallic copper may also be picked out from the carbonaceous soil of a peculiar granular texture, different from the beautiful crystallized copper usually met with, and seeming to have been deposited molecule by molecule. On penetrating further into the adit, to where the water finds its way from above, you first notice its strong acid reaction, and then you come upon a formation which is, perhaps, the most striking feature of the whole. Hanging from the top, lining the sides, and lying in quantities at your feet, is a substance varying in colour from white to bright orange, and here and there are delicate brushes of 'hair-salt' (not the magnesian), a salt which is also seen in other parts stretching its web-like lines from stone

to stone. These stalactites are an iron alum with a small quantity of copper in them. The hair-salt, which I have not yet analyzed, in all probability contains neither copper nor iron. The cause of all these phenomena I believe to be the following:—In the hill above the mine, not far from the surface, there is a course of iron and copper pyrites, which is gradually oxidizing. Hence the origin of the sulphates of iron and copper which are brought down by the drainage, of the sulphuric acid found in the water, and partly of the great heat which is still noticeable in spite of the ventilation. The sulphuric acid in passing through the slaty soil gathers alumina, and the salt so formed dissolved in hot water, with the sulphates of iron and copper, reaches the adit. There it comes to the air, the solution cools and deposits the alum. Part of the sulphates coming at other points in contact with the lignite are slowly decomposed, the copper being reduced atom by atom to the metallic state, thus giving rise to the granular structure which it invariably has, while the carbonic acid, so plentiful in the mine when re-opened, is also accounted for, and another source of heat is likewise found. But whether this theory be correct or not, the facts are such as I have stated; and in a chemo-geological point of view they are so interesting that I know of no mine that can compare with Wheal Hamelin. It will well repay the trouble of a visit to persons interested in phenomena of this nature, and I am sure that by applying to Capt. Doble, at Bridesdowe, they would have their curiosity gratified with a true West of England readiness to oblige.

"I am, &c.,

E. SPENCER."

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission, 1*s.* Catalogue, 6*d.* GEORGE NICHOL, Secretary.

THE NEW SOCIETY OF PAINTERS in WATER COLOURS WILL OPEN their TWENTY-THIRD ANNUAL EXHIBITION on MONDAY, the 27th inst. at their Gallery, 33, Pall Mall. JAMES FAHEY, Sec.

EXHIBITION.—Messrs. DICKINSON'S GALLERIES of PORTRAITS, NOW OPEN, 114, New Bond Street.—Admission, 1*s.*

MOSCOW.—BURFORD'S PANORAMA.—NOW OPEN, a Magnificent Panorama of MOSCOW, in the large circle, displaying all the principal features of that great city, with the Gorgeous Entry of the Emperor Alexander the Second into the Kremlin.—Admission, 1*s.* Leicester Square.

GREAT GLOBE, Leicester Square.—DIORAMAS of the Cities and RIVERS of EUROPE, the ALPS, MONT BLANC, the RHINE, and SWITZERLAND, CRIMEA, &c., and of RUSSIAN LIFE and SCENERY, at 1*s.* 3, 6, and 8.—Admission to the whole Building, one Shilling.

Mr. ALBERT SMITH'S MONT BLANC, BADEN, UP THE RHINE, and PARIS, is NOW OPEN EVERY EVENING (except Saturday), at Eight o'clock.—Stalls, 5*s.* Area, 2*s.*; Galleries, 1*s.* Stalls can be secured at the Box-Office, Metropolitan Hall, Piccadilly, every day between 11 and 4, without any extra charge.—The Morning Representations take place every Tuesday and Saturday, at Three o'clock.

Mr. W. S. WOODIN'S OLIO of ODDITIES, with new Costumes and various Novelties, vocal and characteristic, every Evening (Saturday excepted), at Eight. A Morning Performance every Saturday, at Three. Private Boxes and Stalls may be secured, without extra charge, at the Box-Office, POLYGRAPHIC HALL, King William Street, Charing Cross. The Hall has been entirely re-decorated.

THE GREAT TOBACCO CONTROVERSY.—Dr. SEXTON will Lecture on this important topic daily, at 3 and half-past 7 P.M., at Dr. KAHN'S MUSEUM, No. 4, Coventry Street, Leicester Square. The Museum, which now stands wholly unrivalled in the world, and the rarity and completeness of whose contents have already acquired for it an European reputation, and obtained the warm commendation of the press in this and other countries, is OPEN DAILY, for gentlemen only, from 10 to 10. A new Lecture is delivered by Dr. KAHN at half-past 5 P.M. precisely.—Admission, 1*s.* Descriptive Catalogue of the Museum, containing Lectures as delivered by Dr. KAHN, gratis to the visitors.

ROYAL POLYTECHNIC.—PATRON H.R.H. PRINCE ALBERT.—EASTER HOLIDAYS.—GRAND MORNING CONCERT, daily, at Three o'clock, and EVENING CONCERT at Eight, by the unrivalled HUNGARIAN BAND, which has been strengthened by the addition of other Performers. Conducted, HENR. KALOZAR.—Also engagements, for the Evening Concerts, of Miss LEFFLER and Miss HEMMING, and the Brothers ALFRED and HENRY HOLMES, who have just returned from Vienna.—NEW LECTURE by J. H. PARRIS, Esq., 'On the USE and ABUSE of the FIRE ANNIHILATOR,' with brilliant and striking Experiments; also 'On the CHEMISTRY of BREAD, and the ADULTERATIONS.'—NEW LECTURE 'On the RINGS (of Glasgow) KALOTROPE,' being a novel and curious invention, displaying many beautiful Optical Delusions and Effects.—NEW ENTERTAINMENT by Mr. JAMES, one of the most celebrated Ventriloquists of the day.—STEVEN'S EXHIBITION of very costly, grand, and most beautiful LUMINOUS COSMORAMIO TRANSPARENCIES of CHINA and other Places.—NEW SERIES of DISSOLVING VIEWS, illustrating CHINA and the LOCALITIES of the PRESENT WAR, with an interesting LECTURE on the MANNERS and CUSTOMS of the CHINESE, by F. STREYER, Esq.—Also, another NEW and very imposing SERIES of DISSOLVING VIEWS, illustrating 'EGYPT in the TIME of the PHARAOHS,' with appropriate Music by the Orchestra of the Institution, and Description, written and delivered by LEICESTER BUCKINGHAM, Esq.—Admission to the whole, 1*s.*; Children under Ten, and Schools, half-price.

**SCIENTIFIC**

**SOCIETIES.**

ROYAL.—April 2.—Lord Wrottesley, President, in the chair.—A paper was read by Col. Yorke, 'On Silica.'

**ASTRONOMICAL.**—*Feb. 13.*—*Annual General Meeting.*—M. J. Johnson, Esq., President, in the chair.—W. C. Otter and W. W. S. Stanhope, Esqs., were elected Fellows.—The Report of the Council for the past year was read. The Report of the Auditors showed the receipts, including balance of last year's account, to be 1,453*l.* 0*s.* 3*d.*, and the expenditure 688*l.* 3*s.* 5*d.*, leaving a balance in the hands of the Treasurer of 764*l.* 16*s.* 10*d.*—The medal for this year has been awarded to M. Schwabe, of Dessau, for the skill and perseverance exhibited in a thirty years' series of observations on the spots of the sun,—a series which has already contributed to the production of very remarkable results.—During the past twelvemonth the minor-planet group has received an accession of four new members, making the present number of these small bodies forty-two. Lætitia was discovered by M. Chacornac, at the Imperial Observatory, Paris, on the 8th of February: Harmonia, by Mr. Herman Goldschmidt, on the evening of March 31st: Daphne, by the same observer, on the 22nd of May. The elements of this planet are hardly determinable from the few observations that were procured, the opposition being far passed at the time of discovery. It is not unlikely that considerable difficulty may be experienced in detecting the planet again, though the ecliptical star-maps now in the possession of astronomers will afford a ready means of watching the minute stars in the vicinity where it may be expected to show itself. The fourth planet, named Isis on the suggestion of our President, was found at the Radcliffe Observatory, Oxford, by Mr. Norman Pogson, on the 23rd of May. It should not be forgotten, in forming an estimate of Mr. Pogson's zeal and diligence as an observer, that it is only during his leisure hours, after the regular duties at the Observatory are ended, that he is able to pursue the search for new planets by star-mapping and systematic examination of the heavens in the region near the ecliptic.—The printing of the new Lunar Tables, by Prof. Hansen, is proceeding rapidly, at the expense of the British Government, and under the immediate care of the Astronomer Royal. Prof. Hansen came to Greenwich to superintend the commencement of the work, and himself revised the elaborate introduction, which contains a careful exposition of the formulæ and tables. The work, when completed, will form a large quarto volume, nearly as thick as a volume of the 'Greenwich Observations.' It is understood that Prof. Hansen will shortly publish the Theory on which the Tables are based.—The Meeting then proceeded to the election of the officers and Council for the ensuing year, when the following Fellows were elected:—*President*, G. Bishop, Esq.; *Vice-Presidents*, Rev. G. Fisher, M. J. Johnson, Esq., Radcliffe Observer, Rev. R. Main, Rev. Baden Powell; *Treasurer*, S. C. Whitbread, Esq.; *Secretaries*, R. C. Carrington, Esq., Warren De La Rue, Esq.; *Foreign Secretary*, J. R. Hind, Esq.; *Council*, G. B. Airy, Esq., Astronomer Royal, Augustus De Morgan, Esq., J. Glaisher, Esq., R. Grant, Esq., J. Lee, Esq., LL.D., Admiral R. H. Manners, C. May, Esq., Rev. C. Pritchard, W. Simms, Esq., Admiral W. H. Smyth.

**GEOLOGICAL.**—*March 11.*—Col. Portlock, R.E., President, in the chair.—C. Napier and J. Brown, Esqs., were elected Fellows.—The following communications were read:—‘On the *Dichobune Ovina*, from the Upper Eocene of the Isle of Wight,’ by Prof. Owen.—‘On Two Species of the Fossil Mammalian genus *Plagiaulax*, from Purbeck,’ by Dr. H. Falconer.

SOCIETY OF ANTIQUARIES.—April 2.—J. Hunter, Esq., V.P., in the chair.—Mr. G. Chapman was elected a Fellow.—Mr. Howard exhibited a grant of Arms signed by W. Camden, Clarencieux.—Mr. Knowles exhibited a collection of Stone Celts,

found in the Shetland Islands.—Mr. John Williams read a communication 'On Archers' Marks in Finsbury Fields in the Reign of Elizabeth.'

NUMISMATIC.—*March 19.*—W. S. W. Vaux, Esq., President, in the chair.—The Rev. C. Babington was elected a Member.—Mr. Evans read a paper 'On some Unpublished Types of British Coins,' which he showed grounds for attributing to particular tribes and districts, on account of the places of their finding and their resemblances to types of inscribed coins.—Mr. Vaux read a paper 'On Five Rare Coins lately acquired by the British Museum.' These were, a tetradrachm, bearing the name of Antiochus the Great, but struck by Diodotus, first satrap, and then king, of Bactriana, probably issued before he had rendered himself independent, and three tetradrachms, two of which were of Enthydemus the First, king of Bactriana, and the third of a later Enthydemus, who may be called Enthydemus the Second. Mr. Vaux also described a very remarkable coin of the class commonly called Sub-Parthian, struck upon a tetradrachm of Alexander the Great, and showed strong reasons for assigning it to a period one hundred and fifty years later than that sovereign's reign.

CHEMICAL.—*March 12.—Anniversary Meeting.*  
—Dr. Miller, the retiring President, took the chair, and presented a report on the state of the Society. He alluded to the more intimate connexion than heretofore of the Chemical and Royal Societies, and to their speedy juxtaposition at Burlington House in apartments furnished by the Government. He congratulated the Society on the liberal subscription, amounting to 327*l.* 7*s.* 6*d.*, entered into by the Fellows to defray the expenses of removal, whereby no encroachment would be made upon the ordinary funds. The Society had progressed steadily during the past year, and now comprised 269 Fellows, being an excess of thirteen above the number at the previous anniversary. The Society had lost by death one foreign Member, M. Charles Gerhardt, and one Associate, Mr. Robert Murray. M. Gerhardt had established in chemical science the ideas of homological series and of saline types,—in illustration of which last, his recent brilliant investigations on the amides and anhydrides had been undertaken. His elaborate '*Traité de Chimie Organique*' was a *résumé* of his doctrines, and an important monument of modern chemistry. The revision of the last sheet was completed a few days before his sudden and lamented end. Mr. Robert Murray was well known to the scientific world of London; he had assisted Profs. Davy, Faraday, Wheatstone, Daniell, and Brande in their lectures and investigations,—had been engaged for some years in keeping meteorological observations at the observatory of the Royal Society,—and had received the silver medal of the Society of Arts for his introduction of plumbago into the process of electrolytizing. In conclusion, Dr. Miller adverted to some of the chemical discoveries of the past year: in mineral chemistry, to the researches of Deville upon aluminium, boron, &c.,—in organic chemistry, to the production of allylic alcohol by Hofmann and others, to Wurtz's important discovery of glycol, and to Bechamp's direct oxidation of albumen into urea,—and in applied chemistry to the production, by Mr. Perkin, of a crimson colouring matter from gas tar.—The Secretary then read a list of the papers furnished during the year,—and, in the absence of the Treasurer, brought forward the financial statement, which, independently of the removal fund, exhibited a balance in favour of the Society of 139*l.* 4*s.* 4*d.* The Officers and Council for the ensuing year were ballotted for, and the following gentlemen elected:—*President*, Lyon Playfair, Ph.D., C.B.; *Vice-Presidents*, W. T. Brande, C. G. B. Daubeny, M.D., T. Graham, W. A. Miller, M.D., Col. P. Yorke, B. C. Brodie, W. De La Rue, Ph.D., J. Stenhouse, LL.D., and A. W. Williamson, Ph.D.; *Secretary*, T. Redwood, Ph.D., and W. Odling, M.B.; *Foreign Secretary*, A. W. Hofmann, Ph.D.; *Treasurer*, R. Porrett; *Council*, F. A. Abel, C. L. Bloxam, G. B. Buckton, J. H. Gilbert, Ph.D., W. C. Henry, M.D., C. Heisch, H. B. Jones, M.D., G. D.

Longstaff, M.D., H. M. Noad, Ph.D., H. L. Pattinson, A. Smee, and J. A. Voelcker, Ph.D.

INSTITUTION OF CIVIL ENGINEERS.—*March 17.*—R. Stephenson, Esq., M.P., President, in the chair. *March 24.*—J. Locke, Esq., M.P., V.P., in the chair. And *March 31.*—G. P. Bidder, Esq., V.P., in the chair.—The discussion on Mr. Armstrong's paper, 'On High-Speed Steam Navigation, and on the Relative Efficiency of the Screw-Propeller and Paddle-Wheel,' occupied three evenings.

ROYAL INSTITUTION.—April 3.—The Duke of Northumberland, K.G., President, in the chair.—‘On some Modifications of Woody Fibre and their Applications,’ by the Rev. J. Barlow. Having called attention to the chief physical peculiarities of woody fibre,—strength, flexibility, elasticity, combined with readiness to take a permanent set or bend, Mr. Barlow first noticed the ingenious application of these qualities devised by Mr. T. Blanchard, of New York, and adopted by the Timber-Bending Company. Large beams of timber can be made, by end-pressure, to take any amount of flexure, are strongest in the bent portions, and yet will break before they can be straightened by mechanical force. Mr. Barlow then referred to the known chemical composition of woody fibre—the material of paper—as consisting of carbon, and of hydrogen and oxygen, in the same proportion as these elements exist in water. Although extremely averse to chemical change, this, in common with other organic substances, has been made to exchange a certain amount of its hydrogen constituent for an equivalent amount of hyponitric acid ( $\text{NO}_2$ ). The discoveries of Braconnot, Pelouze, and Schönbein were briefly adverted to. It was shown that paper, as operated on by Pelouze’s process, is a substitution-product, and, consequently, increased in weight. It is also both combustible and electrical in the highest degree. In reference to this subject, Mr. Barlow invited attention to some recent experiments of M. Kuhlmann, of Lille,—the results of which the courtesy of that gentleman enabled him to exhibit to the Meeting. M. Kuhlmann has ascertained that no form of gun-cotton, whether woven or not, will receive dyes, but that, when it has lost part of its nitrous principle, by spontaneous, or artificially-produced, decomposition, the vegetable fibre absorbs colours more energetically than it did in its natural state. But the chief subject of Mr. Barlow’s discourse was supplied by a recently-invented method of investing ordinary paper with many of the most useful properties of parchment, and also of imparting to it some qualities which parchment does not possess. This discovery was made and patented by W. E. Gaine, Esq., C.E., and it is about to be introduced into commerce by Messrs. Thomas De La Rue & Co. That cold solutions of caustic alkali, and chloride of zinc, as well as sulphuric acid, impart strength and fineness to textile fabrics was discovered, some years since, by Mr. J. Mercer; and the fact has been scientifically investigated by Dr. L. Playfair, C.B., and also by Dr. Gladstone. Mr. Gaine ascertained that, of these re-agents, sulphuric acid alone was applicable to paper. The effect he sought to accomplish was best attained by merely drawing a piece of common unsized paper through a mixture of two parts of concentrated sulphuric acid with one part of water, and then immediately and thoroughly washing it in water. If the acid either exceeds or falls below the above-named strength, then the quality of the “*parchment-paper*” (the name by which the substance thus produced is to be designated) is deteriorated. It is, in fact, at this strength only that the acid produces its full sizing effect and enables the paper-parchment to bear writing-ink. Parchment-paper, thus prepared, is so strong that a ring of it ( $\frac{1}{8}$  in. in width will sustain from 63 to 100 lb. a ring of parchment of the same weight and dimensions supporting about 66 lb.). Parchment-paper, though it absorbs water, does not permit water to percolate through it. It is not disintegrated by water, and (unlike parchment) is not destroyed by warmth and moisture. The weight of the paper is not augmented by its conversion into parchment-paper, proving the entire absence of sulphur-

acid. The strength of this substance, and its resemblance to parchment, commend it for purposes in which strength and durability are requisite, such as legal deeds, policies of insurance, script-certificates, books subject to great wear, and often referred to, (as school-books, registers, &c.). Having all the appearance of vellum, it is likely to supersede the use of that substance in book-binding. It is also suitable for receiving oil-colours. A map and a lithographed engraving, which had been subjected to this process, were exhibited. The smoothness of their surface, and their perfect condition, led to the expectation that prints thus prepared were not likely soon to become soiled, and that, whenever this occurred, they might be easily and safely cleaned. This extraordinary conversion, effected in a moment of time, rendering that which was previously weak, porous, and disintegrable a substance of singular toughness, through which water cannot flow, neither disintegrate it, cannot be easily accounted for. It must, for the present, be referred to that mysterious influence by which bodies occasionally seem to effect, by their mere presence, changes in other bodies, themselves remaining unaltered.

April 6.—W. Pole, Esq., Treas. and V.P., in the chair.—Messrs. J. Alger, W. Bowman, F. H. Dickinson, A. Guthrie, E. Packe, M. Perez, J. M. Perez, and J. Webb, were elected Members, and M. H. Stee-Claire Deville an Honorary Member.

## MEETINGS FOR THE ENSUING WEEK.

- Tues. Syro-Egyptian, 7½.—On the Identification of the Egyptian and other Towns mentioned in the Bible, by Mr. Sharpe.  
— Institution of Civil Engineers, 8.—On Electro-Magnetism as a Motive Power, by Mr. Hunt.  
Wed. Society of Arts, 8.—On Houses, as they were, are, and ought to be, by Mr. Papworth.  
— Microscopical, 8.  
— Ethnological, 8½.—On the Druses of Lebanon, by Mr. Ameny.  
Sat. Asiatic, 8½.—General Meeting.—On the Progress of Railways in Western India, by Dr. Bulet of Bombay.

## FINE ARTS

Jan Steen. *Study on Art in Holland*—[*Etude sur l'Art en Hollande*]. Par T. van Westreheene, Wz. (La Haye, Nijhoff; London, Nutt.)

"STONE," Reynolds used to say at the Club, shifting his spectacles and preparing his ear-trumpet to receive the answer, "was a manly painter,—he knew how to mass his light and shade,—he threw expression and character into his figures; his style, Sir, was not unworthy the design even of Raphael." Boswell would here perhaps pertly suggest John Stone was vulgar, but shrunk back to Johnson's chair at the shout of a reply:—"Sir, honest Jan was one of the exactest and keenest observers of a race of observers. Born at Rome instead of Leyden, taught by Michael Angelo instead of brutal Brouwer, Jan, Sir, might have been one of the pillars of Art, to be remembered, Sir, when the Tweed has become again a ditch and the names of Scotchman and Samoid are alike forgotten."—Cheers from Johnson, ironical laughter from Goldsmith, a chuckle from Gibbon, and a smile from Burke.

Such were the opinions, and such, therefore, no doubt, the Club sentiments of Sir Joshua, who was Catholic enough to admire the truth, finish, and rich colour of the Dutch painters. Jan Steen was born at Leyden in 1626, a date which is ten years earlier than was hitherto supposed. His grandfather, if not his father, was a respectable, which means in our day rich, brewer of the Academic city. Showing more talent than was merely requisite to draw beer, he used the superfluity to draw faces, and became first pupil of Knuffer of Utrecht, and then of Ostade of Harlem. His connexion with the rascal Brouwer is uncertain; but with Van Goyen he undoubtedly had alliances, painting figures to his landscapes and eventually marrying his daughter, but it is supposed this marriage was only the amends for an illicit connexion with the fair Margaret. Soon after this event, Steen became a brewer at Delft. There is, indeed, a tradition that his first picture painted the evils of intemperance under the name of 'Le ménage miné.' In 1648, however, his name appears in the list of the corporation of painters at Leyden, so that he either soon gave up brewing, or contrived

to paint while the yellow malt was soddening. His life at Leyden was spent in wild debaucheries, practical jokes, and ale bibbing, streaked here and there by moments of good sense, gaiety, and genius. Four children arose and claimed his name.

Jan Steen's second wife, Marie Herculeus, was a sheep-butcher's widow. They lived in Langebrug Street, where Jan painted and drank much as usual, while his portly wife bedizened herself in all the Dutch finery of the period. Only one story is told of her. The Chevalier Karel de Moor was painting her portrait, and to honour him and gratify herself she sat to him covered with jewels. Jan Steen coming in said there was nothing wanted in the picture but some empty beer-tubs and a baker's tally "to show that a woman who dressed so richly had her bread on credit." Our biographer denies that Jan Steen ever kept an inn or drew Mieris into the swinish debauchery of the pickle-herring country he adorned.

Our painter died in 1679, aged fifty-three. There is a tradition among "dealers" that some grandson of Jan Steen also became a successful painter. Brakenburg and Molenaar imitated his style, but their works want Jan's *verve*, movement, and humour.

The price of Steen's works has much increased during the last twenty-five years. His prices now mount above his old competitors at sales, Metzu and Mieris. In 1695, one of his 'Fêtes des Rois' brought only 130 florins, while Mieris received for his 3,000 florins. In 1765, 'A School' by Jan Steen sold for 1,000 florins,—in 1771, the same picture went for 1,200,—and in 1841, Lord Ellesmere bought it for 11,500 florins!

M. Westreheene claims for Jan Steen power and originality, a jovial philosophy, a freedom from caricature, and a manner that rouses and charms. His life and expression he thinks the result of an innate genius of observation and reproduction, that no refined taste, no severe choice of forms and subjects could replace. He admits that our present age requires more than the coarse fun of Steen,—but he thinks we should be grateful to an artist who has left us traits of the life of a past age, and we think so too. Old Dutch pictures are like old newspapers,—but old classical pictures, if not good, are mere dead canvases.

Simplicity and natural poetry shine from old Steen's village-fests and noisy drinking-rooms. The reaction of Protestantism had driven the artist from the Church, and he ran to forget his angels and saints with Hans and Gelden at the inn. A domestic and unpoetic people in a dull country that produced no landscapes wanted domestic life painted, and they got it. But the Dutchman painted all body, and looking at everything through a beer-glass, soon forgot that there was such a thing as a soul,—and well he might in such company as those beastly boors on the banks of foggy canals, drunk with Schiedam and not over-decent in their skittle-alley jokes.

We are apt to forget that Jan Steen was sometimes a gentle satirist and a good-natured lasher of Dutch vice. He is not vicious, but likes the picturesque at all price. He is full of *bonhomie* and has no gall. It is not very often that a satirist is good-natured; he soon learns to hit hard, to show his strength, and that not merely from a wish to protect the weak or put down the bad and strong. Steen can, indeed, sometimes put in a poetical touch, as in one of his revels where he makes a child throw roses into a pig's sty. He is full of invention, and even that implies a great richness of confirmed and digested ideas, and a power of creation and printing off the photographs that the eyes have taken. His Charlatans are all new and distinct, and so are his Prodigals and his Doctors. He laughs at the quack's grave arrogance, and his pompous ignorance,—he is always sly, meaning, shrewd, and sarcastic. The biographer does not make much of a case for the poor old brewer. His argument is always negative, as thus:—If he was such a sot, how could he have painted for twelve years a series of pictures showing such sound and unimpaired judgment, such jovial freshness of mind, such firmness of hand, and such keen sight? forgetting his frequent sketchy, showy drawing and muddled colour. But we must let our writer

sum up the excellencies of his convivial hero, who, after all, we much fear was a sort of Dutch Christopher Sly, though he did not come in with "Richard Conqueror."

We have seen that Jan Steen is endowed with a rare spirit of observation, a marvellous faculty of conception, and a rare talent of reproducing character. The *clat* of these great qualities is heightened by a strong dose of humour and *bonhomie*. Armed with these advantages we see him at work, astonishing us by the fidelity as much as by the rapidity of his imitation. He creates life and expression,—he exerts by the vigour and fancy of his touch, by the truth and harmony of his colour,—and when his pictures are not perfect it is the result only of his own free will.

His jollity and recklessness must have made him the Falstaff of Leyden and the delight of its students. Energetic and original, he was a good fellow and a wistler. Ironical and satirical he was, but we can hardly allow he was a moralist.

As to technicalities, Jan Steen has a clever manner, but no style,—his light and dark and middle tints are pure and bright. He has often the delicacy and breadth of Metzu. He imitated the warm and mellow colours of old Van Mieris, but he is more vigorous and less delicate as a colourist, less patient and finished, and has more of the splash and dash of lazy Brouwer, the Pariah of even Dutch Art. Mieris, smooth as a tray finished like an enamel, and with the surface of a gem, wants Steen's masterly breadth, truth, and vivacity. Jan caught graces, too, from Rembrandt, Dow, and De Hooghe. Brouwer's wild beauty and brutal execution he had observed, as well as Ostade's miraculous colour.

What Jan Steen tells us of Dutch life we must not forget, and we place it as our summing up and conclusion. He shows us a boozing, merry, careless existence, and shuts the doors on all dead men and dismal things up-stairs. Here is his village—Jan Steen's world. A dusty baker in his shirt-sleeves leans on his shop-door, while his boy blows a horn to announce the fresh batch; here, under a tree, a charlatan addresses the boors, while his zany dances in the shade,—he is healing a peasant who swears he's got a stone in the head; here comes by a boy in a brown jacket carrying herrings and dipping his bread in a spoonful of treacle, at which he much rejoices after the manner of boys. At the public-house is a prodigal son, caressing a damsel in a blue jacket, while a fellow behind, much to the amusement of the drunken musicians, steals his cloak. In another room twenty burgesses are met to celebrate the anniversary of the Prince of Orange becoming Stadtholder. They all wear orange ribbons, and the host kneels, pointing to the Prince's picture over the chimney, and waves a glass in one hand and a sabre in the other. At the rival inn, they celebrate the Fête des Rois. A couple are dancing in the vestibule, the walls are covered with green boughs and garlands,—while a young fellow leaping on a bench shakes his cap to encourage the fiddlers; or else it is the Feast of St. Nicholas,—and the queen of the village, with a gold chain round her neck and a crown of tulips, carries a cup to lead the procession. After her come the bagpipers and the clarionets, and the lord and lady of the place look on at the dancing. To the right, a woman clings to a drunken man, who is going to knock down his rival with a broom. Dutch bridegrooms, in fact, newspaper readers, schoolmasters mending pens, lace-makers, oyster-eaters, back-gammon-players, strolling-players, dentists, cock-fighters, and gamblers are Jan Steen's friends. He delights in old men marrying young wives, cross ale-wives threshing thieves with a shoe, gluttonous fools stuffing themselves with cakes, and mischievous boys watching a cheat at cards. His courtizans are smart in blue jackets and red petticoats, and his gallants are trim and dapper in grey and red. His children steal, his old men drink, his young men riot. In fact, say what you like, Jan Steen was but a clever sot, who painted sottishly to please his patrons, who were sots also.

*The Story of Reynard the Fox.* A New Version, by Daniel Vedder. Illustrated by Gustav Canton. Lithographed by Schenk & M'Farlane. Second Edition. (Bogue.)

EVER since Æsop made beasts talk more wisely than men, a world of imitators have been busy

making them talk a thousand times more foolishly. That Hindoo mystery, Pilpay, and the Persian Mr. Harris, Lokman, did something better; and the Author of the great German fable-epic, 'Reynard the Fox,' beat them all, till La Fontaine, wise as a child, innocent and shy, set all Molière's foplings in a flutter with some of the obscenest tales and some of the purest fabular fancies ever conceived by man. The French had once humour, as the old *contes* and *fabliaux* show, and as Montaigne, Montlué, and other even later writers prove. The Germans once had vivacity, as 'Reynard the Fox' proves. But who can be humorous after ages of tyranny and dread!—and who vivacious after the petty court ceremonies of five centuries of Pumpernickeldom?

The authorship of 'Reynard' is as uncertain as that of the *Iliad*. The earliest known edition is dated 1498, Lübeck, and purports to be a translation "from the Walloon and French tongues." Other writers attribute it to a secretary of the Duke of Juliers, and call the whole a concealed satire, as Rabelais' poem is, and as the 'Fair Queen' is more or less. English critics assert that there is a Dutch edition of 1484, and a translation, by Caxton, of 1481. The story is, however, much older than even this, and was known as early as Philip le Bel's reign, when it was used dramatically and considered a joke at the Pope's hunger for toll and Peter's pence. Since then this story of the crowned fox has been a staple and stock with poets of all nations. English Spenser used it, Goethe used it, Kaubach illustrated it, Voss edited it. In one dialect alone there were twenty editions of it. It was turned into Latin and into Ullman's verse. It was translated into French, Italian, Danish, Swedish, Dutch, and English.

This new edition is an innocent one for the use of the young, pruned and weeded, and a moral nailed on, to show that in this world the bad man eventually fails and gets knocked on the head—a very natural and excellent moral, if facts bore it out! The translation wants simplicity and pliability, and is not so graphic or naïve as the original. The story should be treated in the old ballad manner. The introduction of a Scotch song is a curious bit of national anachronism. The testimonials of Sir C. Landseer and Mr. Noel Paton are only more proofs of the careless way in which clever and successful men give such guarantees. It is the same in poetry. There is not a miserable book of verse that appears without some letter of Wordsworth, or some poet of eminence, testifying to the "genius," &c. of the writer. The fact is, Mr. Canton's pencil is a heavy and dull one. His animals are shadowy and clumsy,—and the lithographic execution is of the old, muddy German character—all dismal middle tint, and woolly in outline. The day for rough lithograph is past, now that woodcut effects are so rich in their shadow and so airy and graceful in their light.

*Series of Manuals of Gothic Ornament.* No. III. *Surface Ornament.* (Parker.)

THIS is the third of a series of architectural handbooks, published under the authority of the Department of Science and Art; it is fully equal to its fellows,—the wood-prints as excellent, the letter-press equally terse and lucid.

The history of Gothic surface ornamentation is brief enough; for even Greek convention, with its honeysuckles, acanthuses, ox-heads, eggs, darts, and frets, is soon summed up, as most ages of Art, only really inventive at their climax, passing by their rise and decline, may be.

The early Norman work, whether Scandinavian or Byzantine in its origin, consists chiefly of a pattern of interlacing single and double cords. The crosses and coffin-slabs bear this rude ornamentation, sometimes in a mere plaid-work cross-bar, sometimes in arabesque-looking puzzle-knots, and often in strange basket-making twinnings and twistings which are found on fonts that were scooped out even after the Conqueror set his red foot on Hastings sands. The later massy Norman style, with its fortress-church walls, ponderous pillars, and plain arches, rejoiced in lozenge patterns, with roses at the points of intersection, races of hunters and monsters, and circles of cabled stone. At

Caen, there is a parapet with a sort of scale-work like a coat of mail: and at St. Augustin's, Canterbury, a black and white dicing that enriches the triforium. The pillars were fluted with spiral bands and heraldic chevrons. The trefoil leaf, now first introduced, gave us the embryo of the ace of clubs and of the long race of fleurs-de-lis with all their modifications. Beautiful toothed leaves and squares and triangles of beaded lines, such as adorned the borders of the Plantagenets' robes, broke out towards the thirteenth century on chancel arches and triforium arcades. On some of the square blocks of capitals a cumbrous, mis-shapen dragon yawns, and ramps, and lashes his tail into appropriate and ornamental embellishments; while below stiff, stubborn stems curl and lace, not as the vine-boughs do, but rather as the oaks. A favourite place of Norman ornamentation was the tympan, or blank space over the door-lintel. Here rude saints with goggling heads hold books and brandish emblems of martyrdom. In this abbey we see the Paschal Lamb,—in this priory the Holy Trinity.

With the early English style came forests of slender pillars, which soon flowed into crochets and finials,—the stems sweep free and bold, the curves are more graceful and flexible. The trefoil, plucked in the field, adorned temples and palaces. The diaper patterns, those imitated from the tapestry and napery of Ypres, were also now introduced. They were generally at the early period disclosed in squares or lozenges, and resembled in shape prismatic crystals. In the rich Decorated period, when Gothic Art culminated into its also or rare century blossom, oak and vine leaves, and even seaweeds were used for the diaper ornaments. A four-leaved flower supplanted the trefoil, for pomp and luxury disdained the humble clover leaf and preferred the rose, and in its designs blended its hexagon and geometrical symbols with the richest flowers of the garden. But now, close upon perfection, as all through nature, came decline and decay, as the rich sunset is but the dawn of night,—straight lines superseded the billowing flow of the decorative architect. Foliage grew stiff and frozen, diaper was discontinued, and shallow panelling took the place of all variety and imaginative freedom. A colder age of reason chilled Art, and the dark ages began. Stone and flint-work was introduced, and plaster-work began to be common. The Elizabethan houses, where Master Holofernes taught and Slender read his riddles and played at shovel-board, were striped and circled with black beams ribbing the white plaster, which the pargeter stamped with coats of arms and heraldic badges. Now, too, the chimnies, those Pan-pipes on which Æolus plays such wild airs, grew ornamented,—encrusted with lozenges and chevrons, fleurs-de-lis and crosslets, round which the white shoots of the ivy, that bears its black fruit when all the rest of nature is dumb and dead, clung and twined,—where the martlet approved the air by building, and where, fostered by the kindly warmth breathed up by the broad fires below, the swallows fatled, fluttered, and chirped.

**FINE-ART GOSSIP.**—Government has given orders for the erection of a new picture gallery—the Sheepshanks Gallery—on our magnificent estate in Kensington. Mr. Sheepshanks's gift to the nation is accepted, with all its imposed conditions; its expressed wishes, however, especially with regard to the opening of the gallery on Sundays, are postponed for future consideration.

M. Horace Vernet has received an official invitation from Washington to paint the portrait of President Buchanan. He is going to America for the purpose.

A pleasant little Art-Soirée was held at the Castle Street Northern Schools last week, when Messrs. Ruskin, Burchett, Cole, and Redgrave addressed the assembled students. The walls were hung with paintings, original and contributed, and a band in attendance cheered without inebriating. These meetings foster Art, enlarge men's sympathies, liberalize the taste, and expand the capabilities of enjoyment. Mr. Ruskin deserves the thanks of the Art-world for his constant and unobtrusive labour in the cause of Art. By encouragement, advice,

chiding, warning, in some way or other, he is always leading on the poorer and younger artists of London towards the Promised Land. It is now the Working Men's College, now a Long Acre district school, now an architectural association,—we hear of him perpetually somewhere. Now he is lending drawings, now lecturing gratuitously, now offering prizes for designs. This is what we call patronage, and this is what we want to see more and more.

The friends of the Artists' General Benevolent Institution dined together on Saturday evening at the Freemasons' Tavern. Lord Dufferin took the chair. The annual report states the object of the institution to be to extend relief to distressed meritorious artists, whether subscribers or not, whose works have been generally known and esteemed by the public, as well as to their widows and orphans. Merit and distress constitute the sole claims on the benevolence of the institution. In these respects it differs entirely from the Artists' Benevolent Fund, which by its rules is confined to affording relief to members, or the widows and families of those who had that claim on its resources. Since the establishment of the society in 1814, no less than 1,620 donations have been granted in sums amounting in the aggregate to 18,966l. During the past twelvemonth 1,019l. were distributed in relief to 73 applicants, in sums varying from 50l. to 5l. The total income for the past year from all sources amounted to 1,902l., while the expenditure for the same period, including the sums given in relief, was 1,197l., leaving 705l. as a balance in the hands of the bankers. This balance constitutes the amount applicable for the January distribution, and the reserve fund for urgent cases. Lord Dufferin's appeal was responded to by a subscription of 650l.

We read that the foundation-stone for the equestrian statue of the late Emperor Nicholas has recently been laid at St. Petersburg. The execution of this statue has been entrusted to Baron Klodt, while the Academician Ramazanow is to do the four reliefs, and the Academician Salemann the four caryatides and the ornamental work. The height of the whole monument will be forty-eight feet.

Mr. Braine's pictures, dispersed by Messrs. Christie & Manson, have realized nearly 8,000l. A little Night Piece, by Van der Neer, brought 66 guineas. A troubled Sea View, by Backhuysen, 65 guineas. An Interior, by Eckhout, and a small painting, full of life and character, by Ostade, 52 and 69 guineas respectively. A Vandervelde, 112 guineas. A well-finished 'Fête Champêtre,' by Lancret, brought 77 guineas. For a beautiful piece of Vandervelde's, from the De Gruyter Collection, there was a competition, and it was at length knocked down to Mr. Jones for 116 guineas. Three small pieces, by Metz, Lancret, and F. Mieris, fetched 32, 66, and 77 guineas respectively. A spirited composition by Teniers went for 205 guineas; and a fine River Scene, by P. Wouvermans, brought the same sum. An elaborate Sea View, by Vandervelde, a fine specimen, realized 255 guineas. An Interior, by Ostade, 105 guineas. A rich and elaborate composition, by Metz, 155 guineas. A very fine painting, by Greuze, from the collection of Mr. Pierpoint, brought 240; and an exquisite small Landscape, by Wouvermans, from the collection of Baron Nagel, 200 guineas. A large and brilliant Venetian piece, by Canaletti, 215 guineas; and the companion piece, of equal merit, 230 guineas. A beautiful Interior, by Ostade, with peasants drinking and smoking, brought 203 guineas; and a very small Interior, with portraits of a lady and cavalier—a work of the highest merit—from the De Berri collection, by Netscher, 94 guineas. A Landscape, by Ruydael, exquisitely finished, with admirable truth to nature, 126 guineas. A choice work by Wynants, from Baron Nagel's collection, brought 210, and one of the best examples of Ostade, 185 guineas. A Camp Scene, by Wouvermans, and a small, beautifully-finished piece by Van der Heyden went at 150 and 95 guineas. A 'Head of a Girl,' a most lovely work by Greuze, was knocked down for 150 guineas; and the 'Bowl-players,' a very small but very well known composition by D. Teniers, 110 guineas. A Berghem from

the Count de Morny's collection, 261 guineas. Lot 41 excited considerable eagerness among the bidders; it was a Claude—a rich and glowing specimen of that painter's art; after a long contest it became the property of the Marquis of Hertford for 500 guineas. A small but most finished and characteristic Landscape with river scene by Cuypp was also closely bid for, going at last for 110 guineas. A Dow brought 95 guineas. A small work by Paul Potter, executed with all the truth of that master, after a smart contest became the property of the Earl of Normanton for 590 guineas. A most brilliant Italian Landscape, by Both, after some competition was at last knocked down for 215 guineas. The best example of Berghem went for 370 guineas after smart bidding. One of the finest of Wouvermans' landscapes, from the De Berri Collection—a work of high merit—was knocked down to Mr. Walsh for 350 guineas. The last lot, the 'Rape of Europa,' by Titian, was most closely contested, becoming at last the property of the Marquis of Hertford for 325 guineas.

## MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA. FRIDAY NEXT, April 17, will be performed Handel's *JUDAS MACABEUS*. Vocalists: Madame Clara Novello, Madame Rudersdorf, Miss Dolby, Mr. Sims Reeves, Mr. Montem Smith, and Mr. Thomas, with Orchestra of 700 Performers.—Tickets, 5s.; Reserved, 2s.; and Stalls, 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall. Post-office Orders to be made payable to Robert Bowley, at the Charing Cross Office.

ST. MARTIN'S HALL.—Handel's *ACIS AND GALATHEA*, and Mendelssohn's *FIRST WALPURGIS NIGHT*, WEDNESDAY, April 15, under the direction of Mr. John Hullah. Principal Vocalists: Miss Banks, Miss Palmer, Mr. Sims Reeves, Mr. Montem Smith, and Mr. Thomas.—Tickets, 1s.; Galleries, 2s. 6d.; Stalls, 5s. Commence at Eight o'clock.

ROYAL ITALIAN OPERA, LYCEUM.—First Night of the Season.—On TUESDAY NEXT, April 14, will be performed, Bellini's Opera *I PURITANI*. Principal characters by Madame Grel, Signor Granini, Signor Tagliafico, Signor Polonini, Signor Goldi, and Signor Gardoni. Conductor, Mr. Costa. After which will be given a New Divertissement, entitled *LES ABEILLES*, in which Mlle. Delechax (her first appearance), Mlle. Eper, Mlle. Battalini, and Mlle. Desplaces will appear. The theatre has been entirely re-decorated, and the Boxes and Stalls rendered more commodious. The admission to the Pit, and also to the Amphitheatre Stalls, will be through the principal entrance in Wellington Street. There will be a communication between the Pit and the Boxes—Pit, 5s.; Amphitheatre Stalls, 7s. and 5s. The Opera will commence on each evening at half-past Eight o'clock.

An Account of the Musical Celebrations on St. Cecilia's Day, in the Sixteenth, Seventeenth, and Eighteenth Centuries. To which is appended, a Collection of Odes on St. Cecilia's Day. By William Henry Husk. (Bell & Daldy.)

In this neat volume the Librarian to the Sacred Harmonic Society has produced a welcome addition to the small library of English musical literature. Mr. Husk has done his work carefully, and has collected a considerable amount of scattered material on the subject with an abstinence from affectation which merits the good word of all who perceive how largely the theme offers temptation to fine writing. No Saint has been more sumptuously attired by the painter than St. Cecilia. She has even been allowed an amount of personal fascination befitting the patroness of the art which

drew an angel down,

distinguishing her from the sterner *Saint Marthas* or the more spiritual *Saint Catherines*, with whom she appears in the array of Roman Catholic martyrs. No saint has been hymned in verse of more florid garniture than she:—for what poet has not paid his tribute to the Power of Music? Even, for argument's sake, admitting the theory that there have been poets insensible to sweet sounds, it would be hard to mention one who has not, dramatically, at least, laid a coronal, or a flower, on the shrine. Here some of the feats performed by poet and musician in company on the high festival days of the saint are assembled in a historical form. So far as England is concerned Mr. Husk's Catalogue shows what we have lost in love of art. For how is it possible to remark, as contrasting unfavourably with our own times, that for many years the Cecilian festivals in England

called forth poets no less distinguished than a Dryden, a Pope, and an Addison, and composers no less excellent than Purcell, Blow, and Greene,—no less mighty than Handel? Where have we now, in this age, vaunted for its diffusion of music, the lyrist who will try his hand to produce another 'Alexander's Feast'?—where the Society or City Company that would make it worth while for one of the few European composers left to set such a lyric? The most recent chance of any similar combination lay in the idea which Mendelssohn entertained, among his other projects, of mating with music some passages from Wordsworth's 'Power of Sound.'

In Mr. Husk's sixth chapter we have to point out an incompleteness easy to remedy in any future issue of his monograph. This chapter is devoted to France, and contains details of the Cecilian festivals established at Evreux as early as the year 1571. These, at the outset, flourished so fairly as to engage the attention of some of the best men of the time. Seven prizes were given in 1575 for "the best sacred and secular compositions," and three of these were carried away by musicians of no meaner mark than Orlando de Lasso, Jacques Salmon (whose name, as one of the composers of the 'Ballet Comique de la Royné,' has come down to our times), and François Eustache du Caurroy. About the beginning of the seventeenth century these French Cecilian festivals died out, and the chapter closes with the paragraph adverted to, as calling for reconsideration.—

"Several of the modern singing societies in Paris and other towns of France are called by the title 'Cécilien,' but it is not, as far as the writer is aware, the custom of any of these bodies to hold any celebration on St. Cecilia's day."

This either is an odd slip of the pen, or it argues an innocence of what now passes in Paris, curious in a musical annalist who has shown himself versed in old French matters. The name and the fame of *Sainte Cécile* have, for some years past, "been up in the market" with our neighbours. Probably the most modern noticeable painting of the saint is the graceful figure by Delaroche, so favourite as an engraving; on which, perhaps, it may be remarked, that the artist, desirous of spiritualizing his subject and of expressing calm contemplation, has made of her a pensive nun, devout and pure, giving her thoughtfulness at the expense of enthusiasm. But this passed over in parenthesis as not essential, however illustrative,—we must call Mr. Husk's attention to the fact, that a Cecilian celebration on the Saint's day does take place every year in the superb Church of Saint-Eustache, this being pertinently held for the benefit of the Society of Artist-Musicians. A grand choral and orchestral Mass is always performed on the occasion; and works on the most ambitious scale by MM. Adam, Thomas, Dietsch, and Gounod, have been there produced for the first time, and in part prepared expressly with a view to the solemnity.

CONCERTS OF THE WEEK.—We have already recorded some of the promises made for the past (the fast) week, taking the form of musical, conversational, lectur-al entertainments,—promises liberal enough to cram with pleasure every man, woman, and child who cannot get at a play, yet who will not sit at home—"mumping alone," as the stout old English gentlewoman phrased it. But the performances have exceeded the promises announced. Besides the customary repetitions of 'The Messiah' by Mr. Hullah's chorus and the Sacred Harmonic Society (with due solo assistance), on Monday Mr. G. Case gave his Monster Concert. On Monday, too, was held *Herren Pauer and Deichmann's* last chamber concerts at Camberwell. Their programme registers

the admission into orchestras and orchestral music of a new sound, in the Harmonium (on this occasion exhibited by Herr Engel), which offers composers a field as peculiar, if not as wide, as the pianoforte furnished to writers habituated to provide for the porcupine piquancies of the harpsichord, or the more pompous but less sensitive voice of the organ. There, too, we perceive, Herr van Osten, who impressed us most favourably on a former visit to London as an intelligent singer and vocal declaimer of German *Lieder*, sang. We have heard from other sources that this gentleman intends to remain in England.—On Monday, too, that Concert of the Amateur Society took place, which, we are assured, is habitually the liveliest and best attended of its series, owing to the paucity of other engagements, which might entice away performers and public. At this a new MS. Overture, by Mr. Balfe, was performed, and three new singers made their appearance—among these an amateur tenor.—All the week long, too, (yesterday, of course, excepted) Mr. Mellon has been keeping Drury Lane open, with excellent selections of vocal and instrumental music. There have been Madrigal Concerts,—also, one or two for charity.—Besides the above, the last few days have included music at the *Polytechnic Institution*, "starred" by the instrumental performances of the brothers Holmes,—one of *Madame Ury's* chamber concerts,—an *Educational Concert*,—a *Gossiping Concert* (shall we next have a dining or a dancing concert?)—other instructive entertainments without instruction,—and other entertaining lectures without entertainment. In brief a busier week in London there has hardly been for pipe, wire, voice, and tongue, than the past "Passion Week," which gives a compulsory rest to sock and buskin. When will reverence and self-respect put an end to such absurdities?

LYCEUM.—This theatre closed its first season under the present management on Thursday week; on which occasion Mr. Dillon performed the part of *Richelieu* for the first time in London. If by his selection of this character the artist desired to leave a favourable impression on the mind of his audience he completely succeeded. He had evidently bestowed profound attention on the part, and furnished by his acting ample opportunity for a special analysis. Both his conception and execution were original; in particular the senility and humour of the crafty Cardinal received predominant expression. The comic phases of the dialogue accordingly came out in strong relief; and the domestic interest and situations regarding the fair young ward and her daring lover received more than ordinary illustration, reflected from the manner in which their wise and anxious patron evidently regarded their virtues and their perils. At the conclusion of the play, Mr. Dillon addressed the audience, stating that his management had proved unexpectedly prosperous, and that not only had every demand on the treasury been punctually paid, but that he possessed a large balance of profit in hand, which would enable him to commence his second season with improved prospects of success. The season thus announced will open on the 20th of August next.

MUSICAL AND DRAMATIC GOSSIP.—The following sketch of the engagements for the Norwich Festival, derived from the local papers, is sufficiently curious. The artists whom it is contemplated to engage are said to be "Leonhardi, a German soprano of great promise, and never yet heard in England; Madame Novello, Madame Rudersdorf, Miss Dolby, Miss Fanny Huddart, Mr. and Mrs. Weiss, Miss Alleyne, Miss Milner, Mr. Sims Reeves, and Signor Belletti." The proportion of six sopranis (just three too many) to one tenor is novel, at all events. The name of Madame or Mlle. Leonhardi is new to us.

We are informed that, on one of the last days of April, a Concert will be given at Exeter Hall, with the co-operation of some of the best English and foreign artists, for the benefit of the daughters of Mr. Leffler, who are left, by their father's decease, in great need of aid.

This Passion Week has furnished an instance of resistance to the law as it at present exists in relation to theatres at this period of the year. The management of the City of London Theatre have boldly evaded it by employing the regular company in a series of performances, instead of engaging some foreign professor, astronomical lecturer, wizard, or ventriloquist, to present the audience with an untheatrical entertainment, while the general staff of the establishment loses a week's work and a week's wages. The performances consisted of the action of two pantomimes, concert singing, athletic exercises, *poses plastiques*, and a kind of *ballet d'action*, called 'The Artist's Studio.' At the Strand Theatre a similar innovation has also been established, in the performance of a comic ballet, entitled 'Mad as a March Hare.' Doubts are entertained of the legality of this; and, on the other hand, doubts are also entertained of the law itself, by reason of the conflict existing between the terms of the Lord Chamberlain's authority and those of the music-licence, under cover of which the innovation has been introduced. If, however, the law can be so easily evaded, its utility should lead to its repeal, and dramatic performances of the best class be permitted during Passion Week, instead of the rubbish now placed on the boards, and appealing only to the sensual appetites of the un-instructed classes, by which the religious character of the season, so far from being honoured or respected, is in fact desecrated and defiled. As the subject has been mooted by the managers themselves, in the interest of their regular companies, who most certainly are wronged by the existing state of the law, we trust that it will obtain the consideration of Government.

The Twelfth Anniversary of the General Theatrical Fund was celebrated on Monday at the Freemasons' Tavern, when Mr. Phelps took the chair, and was supported by Mr. Charles Dickens, Mr. Mark Lemon, Mr. Buckstone, and others. The last-named gentleman made his usual speech, and, in stating the finances of the institution, reported that in the course of its nineteen years' existence it had accumulated a balance of about 10,000*l.* During the last twelve months 770*l.* had been paid to performers claiming annuities, and a considerable sum for funerals. Her Majesty had again sent a magnificent donation of 100*l.* to the fund. Mr. Buckstone "availed himself of that opportunity of declaring that for the small remuneration recently given to an actor for his services at Windsor Castle neither the Court (which was a generous patron of the drama) nor the director of its theatricals was responsible. A liberal sum was always allowed for those performances, and he (Mr. Buckstone) had always been well remunerated for his services at Windsor Castle." The collection during the evening amounted to 470*l.*

The ruins of Covent Garden Theatre are now in process of removal. The work began last Saturday, and the sale of the material commenced on Monday. The first portion of the ruins intended for clearance consists of the lava bricks, charred timber, druggut, and carpeting lying within the walls, and the heap of properties, lamps, and fittings deposited in the courtyard, saved from the conflagration;—these must be all cleared away by the 16th inst., when the demolition of the walls will commence. The first stone of the projected new edifice will, it is stated, be laid early in June, when Prince Albert is expected to officiate at the ceremony.

While we cannot consent to receive instruction in Music or appreciation of celebrities whose value has been already decided in Europe, from our younger relatives on the other side of the Atlantic,—knowing, especially, at the time present how largely their sympathies are abused by the inroad of second-rate foreigners, who only thrive there in proportion as their arrogance is strong and their pretences are riotous,—we rarely take up a report of what passes in America, without admiring the rapidity with which the seed of Art seems to be sown there. More depth there might be,—but digging deep is neither the fancy of our age nor the humour of that peculiar people. Enough, at all events, is to be found in a late number of the *New York Musical Review* to

make a paragraph touching matters which exclusively belong to our far-away kinsfolk, without entering on the vexed questions their journalists are so fond of raising, or remonstrating against the personalities which, in place of avoiding, they court. A riot is described at Sag-Harbor, at a concert, owing to the displeasure excited by the eloquence of the Rev. Mr. Hopper, "who gave some timely hints on singing." The *Charleston Mercury* speaks in high praise of a band of juvenile slaves, whose owners are giving concerts with them in the States devoted to "the peculiar institution." We observe, too, that at Plymouth the Rev. Henry Ward Beecher's church has been the scene of one of those religious masquerades, of its kind as absurd and as little reverent as the most daring Miracle-play ever acted in monastery. This was one of the pieces of nonsense called an Old-Folk's Concert,—which we will allow the reporter to describe in his own language.—

"A hand-bill freely circulated in Brooklyn, informed the people that the original Old-Folk's Concert-Troupe, from Reading, Mass., were to give a concert of Ancient and Sacred Music at the Rev. Henry Ward Beecher's church, on Tuesday evening, March 10th, 1857. The hand-bill aforesaid was illustrated with a caricature female head in a large bonnet, and the bill stated that 'a sight of the venerable leader, with his ancient-looking class, was a treat indeed, worth double the price of admission.' \* \* \* We gave our ticket to the doorkeeper, a man dressed in the 'ancient costume,' and took a seat. While awaiting the appearance of the performers, the audience amused themselves by stamping and evincing all those tokens of impatience which are to be witnessed at our theatres and other places of amusement. At length the 'Old Folks' came—one by one they presented their uncouth forms to the audience, and as each one appeared in the gallery, he or she was greeted with shouts of laughter—indeed they presented a most ridiculous appearance, with their bushy wigs and long gray beards. The women, too, clothed in short-waisted dresses and wearing high combs, and other ancient head dresses, were no less ludicrous objects than the men. After the orchestra had seated themselves, \* \* \* a man clothed in a long-waisted calico coat, with immense buttons, a deep waistcoat, and knee-breeches and stockings, with buckles on his shoes, an immense white wig upon his head, and wearing a long white beard, \* \* \* took his place on an elevated platform before the choir, where his form and dress were plainly visible to the whole audience, and gave the signal to commence. The concert was opened by 'And long syne,' performed by the orchestra. The leader, for thus was the man on the platform, turned his face to the audience, announced in a drawing voice, *Lennox—Ye tribes of Adam join, Hallelujah meter.* The choir sounded the chord, arose, and sang the piece. Having concluded, the leader announced, *North-field, ' \* \* ' C.M.* At each announcement, the speaker managed to get up a laugh by drawing his words, and by ludicrous gestures. We noticed no particular applause until the choir sang, 'The morning sun shines from the East,' which the leader commenced as 'one of our pieces that *ham't* got no meter.' As the concert proceeded, his jokes became stale. \* \* \* At length he announced, an Anthem for Easter, 'The Lord is risen indeed.' He made no remark on this piece at first, and we really began to believe that he had the good sense and taste not to create a laugh upon these sacred words; but we were mistaken. Turning quickly to the audience, as if he had forgotten to inform them the meter of the piece, he said, \* \* \* 'This is one of our pieces that *ham't* got no meter,' and bowing politely to the laughter and applause, again turned his back upon the audience. The first part of the concert was concluded by the singing of *Coronation*, in which the leader requested the congregation to join. Afterward, a recess was announced, and, meanwhile, the singers were directed to pass through the audience, that the latter might have an opportunity of inspecting the dresses. There was a lady present, as the leader stated, that wore a dress which was three hundred years old, and a gentleman with a coat one hundred and fifty years old!"

—We submit the above account of a home diversion to the criticism of those Transatlantic travellers who have been aggrieved by the florid music of the modern Roman Catholic service, as something unbecoming a place of worship.

The *Grand Opéra* of Paris has lost its good fortune. The representations of 'Le Trouvère' are interrupted; and the new ballet, 'Marco Spada,' founded on MM. Scribe and Aubert's opera, which has just been produced for Mdles. Rosati and Ferraris, has, private letters assure us, been only moderately successful,—though it is immoderately long in performance, lasting more than four hours. An attempt has been made to produce something in the style of 'La Gipsy,'—but that most brilliant of *ballets d'action* had the advantages of a plot which could be only properly brought out by a dancing heroine,—the accompaniment of Weber's lovely 'Preciosa' music, and the support of the greatest pantomimic dancer of modern times—Mdle. Fanny Elssler.

## MISCELLANEA

*Book Encumbrances.*—May a poor man, having a small house, lay before you a book-grievance?—I mean the additions to works already in print. I have the Walpole Letters (to instance) in a disconnected series—those to Montagu, &c., to Mann, to Lady Ossory, all separate. Some years ago there was a complete edition of these put forth, and now there is a *complete*. Should not the publishers, in honour, put forth what new matter their editors may rake together in a supplementary as well as an integral form? So, again, with Wordsworth. A few years ago, since the death of the Lake poet, I weeded my shelves of the disconnected copies of his works in favour of the seven-volume edition, arranged, prefaced, and annotated by the poet himself, containing, it was fair to presume, his last touchings. Such a book as this becomes a favourite,—and is one of those which after its owner and his friends are gone may be found marked with notes, parallel passages, and other tokens of sympathy and possession—a book not to be sent to Holborn in exchange. Yet here the other day arrives a new Wordsworth, with notes and confessions unseen till now, making this last the edition! Should not the publisher place the new matter in the power of those who purchased the edition of 1851-2! The Poets, too, are they not themselves, while living, rash and inconsiderate?—Mr. Tennyson, for so painting up his "Princess" that those who ran after her on her first appearance would hardly know her again on her fifth!—and Mrs. Browning, for so burying away "her sonnets from the Portuguese" in the depths of her collected works that any lover of sonnets to get at these few passionate pages must double the volumes by her hand already in his library? There is no entire avoidance of this grievance, it is obvious; but we are now approaching the opposite extremity of abuse, and a word in season can do no harm to honourable authors and publishers.

Y. L. Y.

*Self-Registering Anemometer.*—Having read the Report of the last meeting of the British Association in the *Athenæum*, and having observed some remarks on Self-registering Anemometers, I send you a description of one that I have had in use for some years, and which I consider well adapted for the purpose. It consists of a direction and a velocity shaft—the direction shaft carrying a vane at the lower end of which is placed a steel point which works upon an iron plate and a toothed wheel, giving motion to a disc of wood thirteen inches in diameter, upon which is fixed by brass clumps a paper register, which is renewed every twelve hours (I use for this register old newspapers, washed over with a mixture of whiting and flour paste), it is of course cut round to fit the disc. The velocity shaft carries three hemispherical cups, and is in every respect similar to that of Dr. Robinson's of Armagh; the lower end of this shaft is also worked upon a steel point, or an iron plate, the lower end of this shaft carries a one-toothed wheel (which I consider better in many respects than an endless screw), this revolves always in the same direction and gives motion to another wheel consisting of ten teeth, which in its turn gives the motion to another (a second) ten-toothed wheel, which thus marks 100 revolutions of the hemispherical cups, which being calculated that every 100 revolutions is equal to one mile linear (see Dr. Robinson's formula); between these two shafts is placed two horizontal pieces of wood rebated to receive a frame, the underside of which is a rack, and is furnished with a pinion which is put in motion by a clock by means of the cord carrying the clock weight, passing over a wheel which gives by that means motion to the rack and pinion at the rate of one inch per hour: this moves the frame, as it were, in a horizontal railway. This frame carries a slip of paper serving as a register, which is renewed every twelve hours, a pencil which passes over the disc in connexion with the direction shaft and traces thereon the "direction of the wind." The mechanism of the velocity shaft at each 100 revolutions, elevates a lever which is furnished with a steel point, which dots off on the

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slip of paper each mile of distance traversed by the wind: this register after its removal and being placed over the register removed from the disc gives the amount of miles, even the very moment that any changes may have occurred, and should the velocity of the wind have been unequal, it is all dotted off in the most perfect manner. It can be made mostly of wood and is of little expense, and is not subject to disarrangement, and has registered storms of fifty miles per hour, and is easily acted upon by the gentle zephyr. One advantage is, that every mile is placed in the register at the very moment it is run, and the amount of calm is also shown. A rain gauge is also attached thereto, and shows the beginning and end of each shower, and the amount in tenths of an inch. C. SMALLWOOD, Professor of Meteorology, &c.  
St. Martin, Isle Jesus, Canada East.

*Discovery of a Fossil Seal.*—About two weeks ago, the workmen at the Cupar Muir clay-pits laid bare the skeleton of an animal which has since been determined by Mr. Page to be that of a seal, and which must have been imbedded there when the Howe of Fife was an estuary, and the sea stood 120 or 150 feet above its present level. The locality in which these interesting remains were found is about eight miles inland, and upwards of 100 feet above the present high-water level. Geologically speaking, the clays and gravels of Stratheden are on the same horizon as the clays and gravels of Strathmore, Carse of Gowrie, Strathern, the Carse of Stirling and Falkirk, and the upper silt of the Clyde, and have been variously set down as "drift," "diluvial," "Upper Pleistocene," and "turbary." Mr. Page is now decided as to their Upper Pleistocene age, which places them immediately above the true boulder-clay, and beneath all the lacustrine and estuary silts which have taken place during the human epoch. According to this doctrine, this solitary seal is a pre-Adamite inhabitant of our northern waters, and is further invested with interest as being the only fossil specimen of the seal family which has yet been discovered; at least Prof. Owen, in his 'British Fossil Mammalia,' makes no mention of any of the Phocidæ having been found either in the Upper Secondary or in the Tertiary formations. The specimen now found is a young animal, apparently the *Phoca vitulina* (or a very nearly allied species), about 3 feet in length, and in a wonderful state of preservation—almost every bone being fit for the articulator, with the exception of the upper portion of the skull, which had been accidentally struck by the spades of the workmen.

*Corrupt English.*—"Ignore" is a word that ought never to be used, but in the languages of law and of commerce. When the jury, whose province it is to find bills of indictment before Justices of the peace and gaol delivery, cannot find a true bill against somebody who stands charged with an offence, the bill is said to be *ignored*. The word may be used also with reference to commercial bills. But now, if I happen to be short-sighted, and pass young *De Robinson* in the street without recognition, he tells me with a sneer, the next time he speaks to me, that I *ignored* his existence—can anything be more frightful?—"Incontinent."—Ten years ago this ugly word signified something unseemly, or had reference to somebody who was unchaste. It was also employed with strict propriety by writers of medical works and surgical treatises. At present it means anything, and everything, and nothing at all in particular. A few weeks ago the *Premier* himself, in his harangue at Liverpool (if I mistake not), spoke of somebody's display in the House of Commons being *incontinently* cut short. All must acknowledge that it was a most excellent joke, and the noble Lord, probably, is a very considerable wit; but of this I am certain, that Mr. Canning, who said many funny things in Liverpool, never perpetrated a joke in that great town at the expense of the English language. B. M. ALEXANDER.

TO CORRESPONDENTS.—W. C.—B.—M. T. W.—Plain Fact.—D.—P.—J. B.—R. P.—received.

S. K.—We cannot give the information sought.

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1,113 Policies, assuring .. .. £240,486 0 0

45 Proposals were declined, for .. .. 10,772 0 0

41 Dittos were under consideration, for .. .. 6,308 0 0

8 Immediate Annuities were granted, for .. .. 808 13 4

The Annual Income is now .. .. £1,389 14 7

The Claims arising from deaths during the year, including bonuses, amount to .. .. 9,018 13 11

The total amount paid to the widows or other representatives of members deceased since the commencement, is .. .. 45,845 9 8

The Accumulated Fund, after deducting the cash bonus paid on the last division of profits, amounts to .. .. 110,000 0 0

The Appropriation of the 18,000l. profits, declared at the last division, has been completed during the year, as follows:—

Cash Bonus (2½ per cent. on premiums paid) .. .. £8,185 8 7

Applied in reduction of premiums .. .. 3,509 4 3

Ditto in Reversionary Bonuses .. .. 5,305 10 3

.. .. £15,000 0 0

Progress of the Company from its commencement:—

	Policies Issued.	Amount.
From Jan. 1847, to end of 1851 .....	3,150	£53,303
From Jan. 1852, to end of 1855 .....	9,257	679,351
From Jan. 1856, to end of 1856 .....	9,605	879,011
10 Years .....	9,018	1,811,665

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JAMES INGLIS, Secretary.



2

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